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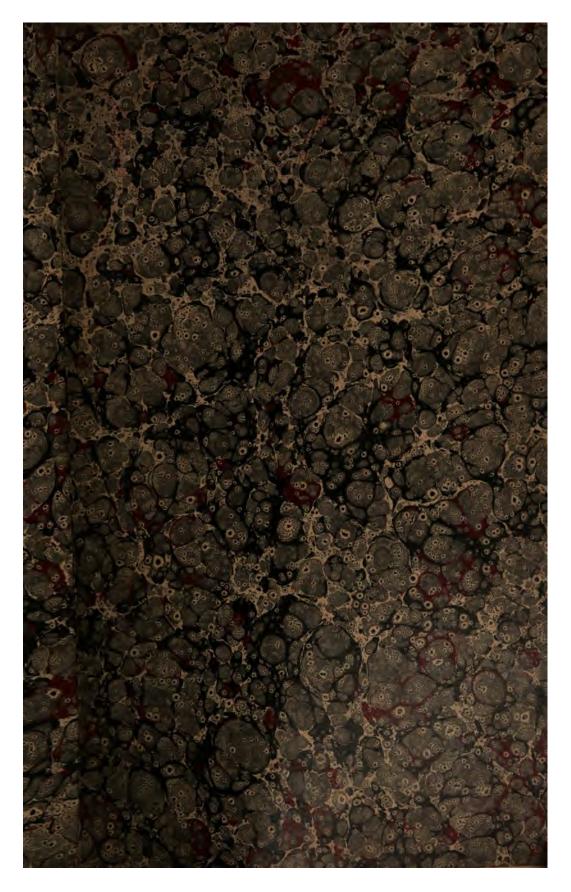
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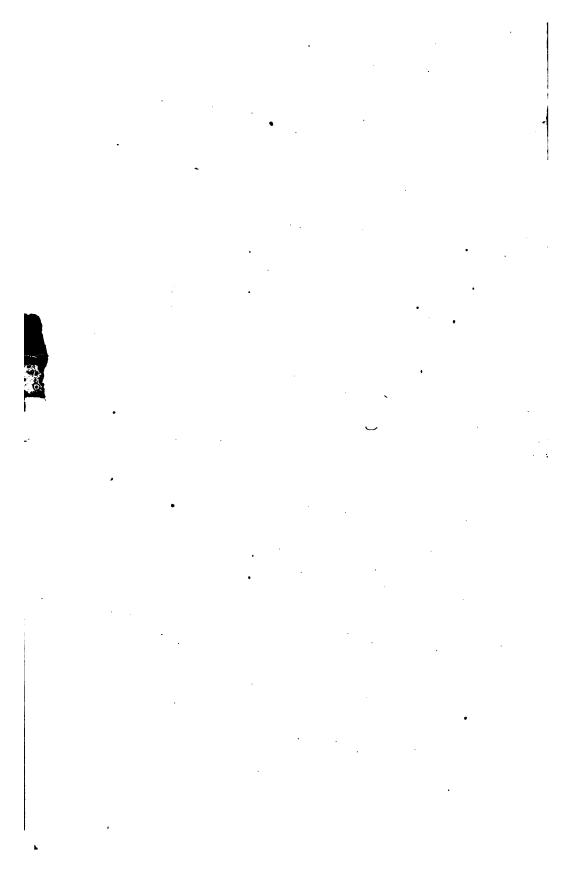
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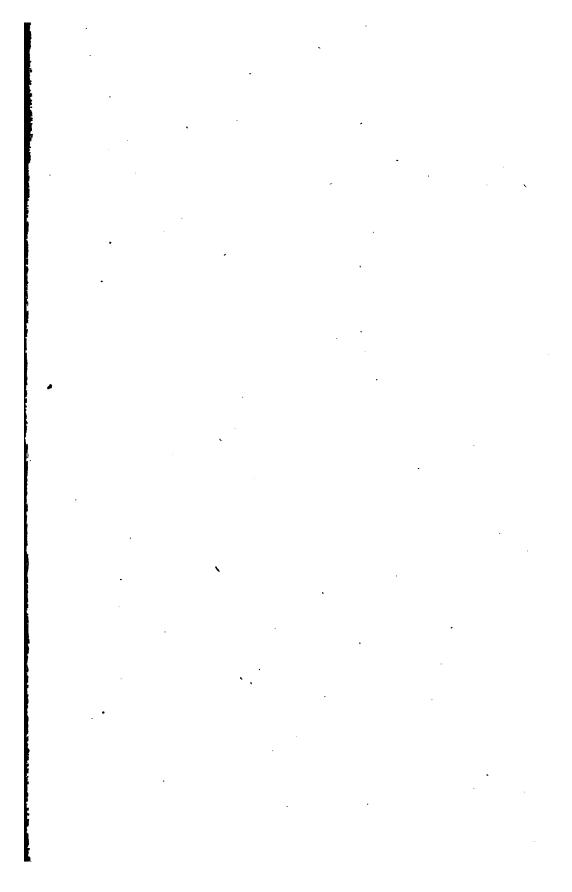
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THE AMERICAN BIBLIOPOLIST,

A Monthly Literary Register and Repository of Notes and Queries.

Vol. VI.

NEW YORK, JAN.—FEB., 1874.

Nos. 61 & 62.

LITERARY (AND OTHER) GOSSIP.

The publishers have to apologise for the condensation of the BIBLIOPOLIST last year, remarking that the greatest imposition on subscribers occurred during the panic. We will amend the matter this year as far as possible by giving the subscribers the "Handy Book about Books," printing a portion in each number; thus furnjshing, besides usual matter, for one dollar, a book of which the price is three dollars. The bibliographical portion is under revisal. It will not be a mere reprint.

François Victor Hugo, the translator of Shakespeare, died last December, in the prime of his life, after a prolonged and painful illness. The Hugos have been, indeed, heavily afflicted. Eugène, the poet's younger brother, died in a mad-house, after giving promise of a brilliant future.

M. Victor Hugo has lost successively his only remaining brother, his daughter, his wife, and his two sons; so that towards the close of a magnificent career he remains alone amidst the tombs of those he cherished. François Victor Hugo, his last remaining son, was born in 1828. But for the overwhelming burden of his name, he might have taken rank among the most earnest and conscientious writers of his time. His first attempt in literature was in a paper founded by M. Victor Hugo. François Victor followed his father to Guernsey and there, during long years of melancholy exile, he devoted himself wholly to a work which will preserve his name to posterity. He was for twelve years engaged on his translation of Shakespeare's complete works; and he at length gave to his countrymen a rendering of the great poet which in all respects surpassed previous attempts, not excluding M. Émile Montégut's translation, which is saying not a little. From 1867 to within two years of his death, he was one of the most thoughtful and effective contributors of the Rappel. So free from all ideas other than those of the highest kind were his pleadings in favor of the Republic, that the Empire could never find a plausible pretext for proceeding against him. Beyond the works we have mentioned, his productions are few and of little importance. To have translated Shakespeare so admirably as François Victor Hugo did is enough to occupy the life of a writer of merit. It is a noble task, as arduous and painful as would be that of translating the "Comédie Humaine" into English. Few men could carry it out, and François Victor deserves the gratitude of France for the fervent devotion with which he completed the work.

M. J. Ph. Berjeau is preparing for the press a fac-simile reprint, with introduction, French and English translations of a Dutch narrative of the second voyage of Vasco de Gama to the East Indies The book, unknown to bibliographers, was printed in Antwerp, circa 1504, 4to, and is now in the British Museum.

In his Annual Report the Librarian of Congress mentions that 12,407 volumes have been added to the collection during the year closing December 1st. The aggregate number of books now in the library is 258,752 volumes, besides about 50,000 pamphlets. In the copyright department there have been 15,352 entries made during the year, and the Librarian has paid into the treasury the sum of \$13,404 as the receipts from copyright fees. This exceeds the entries of the year preceding by about ten per cent. The rapid growth of the library and of the copyright business of the country renders a new building to accommodate the overflowing collections an imperative necessity. While retaining in the Capitol a sufficiently large library for legislative and judicial use, Congress has already authorized the preparation of plans for a separate building, and the Commission appointed to select a plan will shortly make the award of premiums. The site of the building, however, is not yet selected.

Prof. Karl Elze, the author of a Life of Lord Byron, is going to publish a translation into English of some essays on Shakespeare. Writing the name reminds us that Herr Elze's last essay is another discussion of the often discussed orthography of Shakespeare's name. Another is on "Shakespeare's Supposed Travels," and one on "Hamlet in France." The aim of the volume is to unite the wide scope and ardor of the so-called Transcendental school of criticism with more modern methods, historic and comparative; and it consists of complete accounts in

this sense of some of the main dramas, and of elucidations of more incidental departments of the story of the poet and his period. The publishers are to be Messrs, Macmillan.

M. H. Taine is engaged upon a history of the French Revolution, which has for the past three years exclusively occupied his time. The first part is now approaching completion.

The great French Dictionary.—M. Littrés' great work, completed about the end of 1872, was some thirteen years in the printer's hands. A specimen sheet appeared in January, 1859; the composition of the work itself was commenced in July following, and was not completed till November, 1872. The "copy" consisted of 415,736 folios manuscript.

It is reported that one of the most popular English dramatists is about to bring out a play which will present John Knox in a singularly novel character—that of exhibiting an intense feeling of love for Mary Stuart, and at the same time struggling with the insane passion.

Copperplate Engraving.—A notable achievement in this art has just been made by the production of first-class copperplate print after Raphael's celebrated picture, "The Espousal." It is a masterpiece in many respects. It is the work of Professor T. Stang, of Dusseldorf, who received a subvention from the Prussian Government during the progress of the work, which lasted for eight years. It is forced into comparison with Longhi's print of the same subject, intelligent critics say to the detriment of the new print, though the conspectus claims its superiority to the old one.

Chatto & Windus have reproduced the sketches by Maclise, representing individuals celebrated in London, 1830-8, which were published in Fraser's Magazine. This reproduction includes the notices of the sketches, written chiefly by Dr. Maginn. To these are added notes by Mr. W. Bates. The book is called "A Gallery of Illustrious Literary Characters." The drawings are, generally speaking, so well known that we need not write at length about them. Few who care for such matters at all have forgotten the humor, strong character, and piquant satire of many of these portraits, in producing which the artist greatly surpassed his literary coadjutor; for it must be admitted that Maginn's sketches are but too often vulgar, or, rather, to use a cant literary term of modern invention, they are "greasy." Considering the fact that very few of the celebrities who formed the subjects of these sketches remain alive, they have already acquired the value of history. Their humor is of a fine kind. Look at this tailor's Adonis, Count DiOrsay, the flashy man about town: what a volume of humor there is in the slight exaggeration of his swagger. Here is William Godwin, shuffling along past that book-shop, which many "unco guid" folk actually believe to this day was a haunt of horrid reprobates-good folks who would not have been surprised if the earth, opening, had swallowed it up; there goes Godwin, with his prodigious hat, his lands linked behind his back, a voluminous " dress" coat on his body, wonderfully badly-cut trousers on his legs, and yet with a face which, as Maclise saw, had its merits,-even something that might be called beauty. Here is a good and rather caricatured sketch of Leigh Hunt, whom it was easy to caricature. Here is Westmacott, the editor of the Age; Captain Ross, sipping toddy with his heels on the hob; and Miss Harriet Martineau and her cat: Macl'se designed the cat, with laughable zest and great artistic spirit. Here is Mr. George Cruikshank, seated on a barrel in a taproom, making sketches on his hat; Coleridge, with beautiful, if somewhat inflated, not to say flabby, features, and weak limbs; Talleyrand, seated, a figure like a frog, in a chair by the side of a fireplace; and Bulwer, ever conscious of himself, and highly ornamental.

M. B. Field's book, "Memories of Many Men and Some Women," has attracted favorable notice in the Athenæum. In his sketches and etchings he has pictured notabilities both at home and abroad.

"Curiously enough, the Englishman with whom he was most disappointed was the one whom he had, before seeing him, the most worshipped, namely, Charles Dickens. Washington Irving told Mr. Field he was similarly disappointed when he first called on the "guest of the nation" at New York, and was repelled by the salutation: "Irving, I am delighted to see you! What will you drink, a mint julep or a gin cock-tail?" "Irving," says Mr. Field, "found Dickens outrageously vulgar—in his dress, manners, and mind." Mr. Field first met Dickens at Cincinnati. The English traveller was holding a morning levee at his hotel, and the American went thither, with others, full of heroworship, to offer the homage of his respect. "Mr. Dickens," he says, "was standing in front of the fireplace, with his coat-tails under his arms, gorgeously attired, and covered with velvet and jewelry." After presentation and conversation, a shy little Englishman who attended the levee timidly reminded Dickens, that they had met at a certain house in a shire, named, and at a stated time. "Dickens looked him steadily in the face for a minute, and then answered in a loud voice: 'I never was there in all my life!' The shy Englishman, much confused, gently restated his details. Dickens is described as more loudly denying their accuracy. Mrs. Dickens reminded her husband that the gentleman was right, and that she was present with him, under the circumstances mentioned. Mr. Field says: 'Mr. Dickens glared at her almost fiercely, and advancing a step or two, with his right hand raised, he fairly shouted, 'I tell you I never was there in my life!' The unfortunate Englishman

withdrew, without another word, and I and my friend retired disgusted. I then for the first time reluctantly appreciated the fact, that a man may be a great author without being a gentleman-a conclusion which I have frequently seen verified in my more mature years." It certainly seems strange that Thackeray, with all his cynicism, appears to have made a more favorable impression on many Americans than Dickens did. Of all the literary Englishmen in America, G. P. R. James won the most sincere respect. At another of the social parties to which Mr. Field takes us, we find "Fanny Kemble" talking of le: arms as her "deformities," manifesting her "masculine accomplishments" by talking of horses, rounding off an anecdote with a "by God!" not, of course, spontaneous, but quoted from the Duke of Wellington; and finishing up with Brahminism, transmigration of souls, and mystical theology. Perhaps one of the best stories told here is one which brings a British subject and a President of the Union together. When Harrison died, during his Presidency, Tyler, the Vice President, succeeded, as a matter of course; and thereupon he commissioned his Irish servant to look out for a carriage, to be purchased in honor of the new dignity. Pat reported well of a second-hand vehicle, for sale. "That will never do," answered Mr. Tyler; "it would not be proper for the President of the United States to drive a second-hand carriage." "And sure, what are you but a second-hand President?" was the prompt and unanswerable reply!"

Messrs. Ellis & White, of London, have just published "An Introduction to the Study and Collection of Ancient Prints, by W. H. Willshire." It has met with favorable review by London papers. The author has endeavored to collect and summarize the knowledge we have of the subject, to furnish a vade mecum for amateur collectors. It is observed that there is no book conceived and executed in the spirit which modern criticism requires, which deals with prints in a manner comprehensive, exact and exhaustive. Gilpin, Cumberland and others are too old to satisfy modern wants. The "print collector," by Maberly, is about the best on the subject, but that is very scarce. In remarking the fact that there will appear errors and omissions in this book, we are reminded that the Kunstler Lexicon contains an almost unparalleled mass of blunders which at the present day ordinary industry would avert if half the modern and three-fourths of the old books on art are written by critics, whose boast is that they are independent because they are ignorant of art, and their compositions are works of the crudest kind. The completion of Dr. Meyers Nagles' is looked for as the greatest desideratum in the way of a history of art. We think it would have been better had Dr. Willshire, in dealing with his materials, avoided quoting every opinion of every man or woman whom fortune may have compelled to write on art. He would surely have done well to omit repeating the fancies of persons unqualified by technical knowledge to speak on mat-

ters of execution, who have discussed such difficult questions as whether or not Dürer cut blocks with his own hand. That there is great diversity in the merits of the blocks which conveyed Dürer's designs is unquestionable; but it does not follow from that circumstance alone that the finest pieces of woodcutting are due to Albert himself. Mr. Reid has pointed out that Mr. Thompson, when examining original wood-blocks now in the British Museum, demonstrated that more than one hand had been employed in cutting designs which were due to a single designer. There is no reason to doubt that Dürer, like other great artists, occasionally engraved on wood; but even experts are far from being able to assert, on the internal evidence of the works themselves, what he did and what he did not do. One thing at least is quite certain, that there were wood engravers in Nuremberg about 1509, and doubtless before that date, who were capable of noble work. So much for the charge of superfluous compilation, the sole objection of weight to which this book is

The second series of "Lettres d'un Bibliographe" (Paris, Tross, 8vo), illustrated with fac-similes, consists of fifteen letters, in which the author, M. Madden, describes books mostly connected with the press of the Fratres Communis Vitæ, who, he assumes, were the masters of our William Caxton. M. Madden also contends against the opinion of all previous bibliographers, that the Bible of 36 lines, generally ascribed to Albert Pfister, of Bamberg, was undoubtedly (?) the work of Guttenberg.

M. J. Ch. Brunet long ago surmised in a short notice (Paris, 1834) that a chap book anonymously published at Lyons, under the name of "Chronique Gargantuine," and the much augmented second edition of the same, under the title "Chroniques admirables du puissant roy Gargantua," without place or date, 8vo, are the work of Rabelais himself. Still the edition of "Gargantua," Lyons, 1535, 8vo, was presumed to be the first, althout the "Pantagruel," par maistre Alcofribas Nasier (anagram of François Rabelais), Lyons, n. d., 4to, was undoubtedly printed in 1532. M. P. Lacroix (Bibliophile Jacob) has lately shown, in an article in the Bibliophile Français) that Rabelais was the author of "Les grandes cronicques du grant et norme géant Gargantua," Lyons, n. d., 4to, 16 pp., which contains in embryo the story published in 1535. A copy of these "Grandes cronicques," long purposely hidden in Renouard's library, was bought at his sale for 1,825 francs, by the Paris National Library. In the same way "Les chroniques admirables du puissant roy Gargantua," s. l., n. d., 8vo, 68 pp., is the rough sketch of the "Plantagruel," and must likewise be ascribed to Rabelais, who, it appears, wrote the "Chroniques"

for the amusement of his patients in a private hospital at Lyons, of which he was physician.

The manufacture of intelligence in times of stagnation is an important industry in the Western States of America, where the newspaper editors are often at their wits' end to find sufficient food of a stimulating nature to satisfy the voracious appetites of their readers Some interesting details are given by the Cincinnati Gazette of the ingenuity displayed in this line by a Mr. Bennet, now dead, but once editor of the Cincinnati Enquirer. It was Mr. Bennet's practice when news was scarce to make small imaginary children tumble from the Newport ferryboat into the Ohio river, where they would have certainly perished but for the gallantry of a gentleman who happened to witness the occurrence, and who plunged into the water and rescued them—this gentleman being always some personal friend of Mr. Bennet's whom he delighted to honor. Some of these heroes, however, at last became wearied of the distinction thus thrust upon them, and a certain Mr. Kellum, who had several times figured in the columns of the Enquirer as the savior of perishing innocents, preferred a request that his name might no longer be used for this purpose. He was assured that his request, although it was proof of a curiously sensitive disposition, should be complied with, and this promise was faithfully kept, for the next day Mr. Kellum read in the Enquirer that on the previous day a beautiful little girl, the child of a prominent citizen of Newport, had fallen from the Newport ferryboat into the river, and that Mr. Kellum, who was standing close by and could have rescued the child from a watery grave, refused to render any assistance. Boiling with indignation, Mr. Kellum hurried to the office of the Enquirer, and uttered fearful threats of what he would do to Mr. Bennet if this pleasantry continued. That gentleman, however, calmly pulling off his coat, said, 4 See here, Kellum, you are not a bad fellow in your way, but I cannot stand any interference with my department. If I make any statement in the Enquirer you musn't come mund here contradicting it. That isn't journalism." Mr. Kellum retired abashed and thenceforward submitted calmly to his fate.—Pall

A good Initiand.—Our attention has been favorably attracted by a novel article known as the Safety Inkstand. By its peculiar construction, all the desirable features of an inkstand seem to be here combined. The ink all drains to a narrow, central ink well, so that quite every drop can be dipped by the pen; the pen sides are arrested so as to save pen points; a receptacle is provided below the ink chamber for sediments so that the clear ink may be had always; and the top being made concave in shape, the ink will not spill if upset, while it is readily cleaned by

removing a stopper at the bottom. Being attractive in appearance and cheap in price, it bids fair to be popular. We recommend it especially for use in the library, as even if it fall over it will not run out and spoil books or carpet. It is sold by Leach, the stationer, 86 Nassau street.

CORRESPONDENCE.

A Shakespeare Myth Exploded.—In a long and elaborate article on "Ben Jonson's Quarrel with Shakespeare," which was published in the North British Review, July, 1870, and which appears to be claimed by Mr. Richard Simpson, it is stated, in a note to p. 411, that

"There is some obscure tradition of a defect in Shakespeare's legs, to which he is supposed to allude in the sonnet[s]";

and the writer finds an allusion to this defect in Jonson's "Poetaster," where Chloe asks Crispinus, "Are you a gentleman born?" and expresses satisfaction at sight of his little legs. (At least, if that be not the writer's meaning, I am unable to assign a reason for the foot-note.) This article is a perfect hot-bed of myths, supported by the most singular misstatements. I select this one case for examination, as a sample of several others. It is by such a dissertation as this that false biography is constructed; and for this reason I venture to ask for space for the detection and explosion of this myth of Shakespeare's lameness.

There never was any tradition on the subject. The first writer who makes mention of Shakespeare's lameness was Capell. He, however, takes credit to himself for the bypothesis, that when Shakespeare wrote, in Sonnet 37:

"So I, made lame by fortune's dearest spite," &cc. and in Sonnet 89:

"Speak of my lameness, and I straight will halt," &cc.

he was signalizing his own personal defect. After Capell the hypothesis met with little notice, and no entertainment. Malone, however, speaks of it thus:

"A late editor, Mr. Capell, &c., conjectured that Shakespeare was literally lame; but the expression appears to have been only figurative. So again in "Coriolanus":

---- 'I cannot help it now, Unless by using means I lame the foot Of our design.'

Again in "As You Like It":

'Which I did store to be my foster-nurse, When service should in my old limbs lie lame.'

In the 89th Sonnet the poet speaks of his friends imputing a fault to him of which he was not guilty, and yet he says, he would acknowledge it; so (he adds) were he to be described as lame, however untruly, yet tather than his friend should appear in the wrong, he would immediately halt. If Shakespeare was in truth lame, he had it not in his power to halt occasionally for this or any other purpose. The defect must have been fixed and permanent."

So far Malone. From the time when Malone's common-sense note appeared in the variorum edition of 1821, vol. xx, p. 261, Capell's ridiculous fancy met with no countenance. Some fifteen years later, however, the Rev. William Harness, took up the neglected crotchet, and gave it careful nursing. In his "Life of Shakespeare," he re-states the hypothesis as a fact, but without any mention of its author! Mr. Harness's remarks consist mainly of an answer to Malone. "It appears," he writes, "from two places in his Sonnets,' that he was lamed by accident." He then quotes the two lines from the "Sonnets."

"This imperfection would necessarily have rendered him unfit to appear as the representative of any characters of youthful ardor in which rapidity of movement or violence of exertion was demanded; and would oblige him to apply his powers to such parts as were compatible with his measured and impeded action. Malone has most inefficiently attempted to explain away the palpable meaning of the above lines. Surely many an infirmity of the kind may be skilfully concealed; or only become visible in the moments of hurried movement. Either Sir Walter Scott or Lord Byron might, without any impropriety, have written the verses in question. They would have been applicable to either of them. Indeed the lameness of Lord Byron was exactly such as Shakespeare's might have been; and I remember as a boy that he selected those speeches for declamation which would not constrain him to the use of such exertions as might obtrude the defect of his person into notice."

Curiously enough, Mr. Harness himself was too lame for the dissimulation which he imagined to have afforded Shakespeare a valuable resource.

Mr. Harness having thus converted the foolish conjecture into a fact, it became a current remark, that our three greatest poets were afflicted with lameness!

In 1859, Mr. W. J. Thoms added his little quota to float the tradition. In "N. & Q." 2d S. vii. 333, he suggests that Shakespeare's lameness might have been occasioned by his soldiering:

"The accident may well have happened to him while sharing in some of those encounters from witnessing which, as I believe, he acquired that knowledge of military matters of which his writings contain such abundant evidence."

By this time the myth had germinated, and was ready for use by any forger of Shakespeare-biography; and thus it became "an obscure tradition." After all, the "obscure tradition" turns out to be so obscure as never to have existed; the whole truth being that the notion of Shakespeare's lameness was a conjecture of the eighth editor of his works, based upon a most absurd and improbable interpretation of the 37th and 89th Sonnets."

It has been reserved for me to inform the world that Shakespeare was crook-backed, for has he not written, in "Sonnet" 90, the line

" Join with the spite of fortune, make me bow "? By Fortune's spite, then, he was a hunchback, and by Fortune's dearest spite, he was a limper! It has been recently discovered in America, that Shakespeare had a scar over the left eye, to which he alludes in the same "Sonnet" (see a recent article on the Becker mask in the New York Herald); and his ghost appeared thrice to a Stratford gentleman, exhibiting the newly-made gash on the forehead! (See the Birmingbam Daily Mail, Jan. 9, 1874). So it is plain we shall have to construct a new Shakespeare, who shall be halt, hunch-backed, and scarred, like his own Richard III. ABEZ.

Illustrations to "Pickwick."—I want the names of the artists who did "Illustrations to the Pickwick Club, edited by Boz,' by Samuel Weller, to be completed in eight parts. The local scenery sketched on the spot." London, E. Grattan, 1838. Why is "edited by Boz" put in? because the original "Pickwick" (1838) has for title, "The Posthumous Papers of the Pickwick Club, by Charles Dickens"? Perhaps the first few numbers of "Pickwick" were "edited by Boz." It is well

known how particular Dickens was about his illustrations, so I cannot think that these Weller plates were published under his authority, as they are very bad.

NEPHRITE.

Heel-Taps.—This word is probably derived from to beel a cask (i. e. to tilt it) after the clear contents have been nearly drawn off, and when the liquid running from the tap begins to look turbid. Heeltaps, therefore, are the residuum of liquid in an almost empty cask, and, by analogy, the leavings in a glass when the best of the liquor has been drunk off. "No heeltaps" is, both in form and in meaning, equivalent to "no leavings."

Athenæum Club,

CHARLES A. FEDERER.

Cervantes and Sbakespeare.—In Bond's "Handy Book of Rules and Tables for Verifying Dates," Bell & Daldy, London, 8vo, 1866, I find, at p. 27, the following passage:

"As an illustration of the mistakes which are made by overlooking the fact, that the New Style was adopted earlier in some countries than in others, one may notice that some writers have supposed that both Cervantes and Shakespeare died on the same day, whereas the fact is that there was ten days' difference between the dates of the death of one and the other.

"Michael de Cervantes Saavedra, the author of Don Quixote,' died on the 23d of April, 1616, at Madrid, on Saturday, according to the New Style of writing dates in use at that time in Spain, which style had been adopted there as early as the year 1582—(Year Letters C B, 1616, New Style, 23d of April, 1616, Saturday). And William Shakespeare died on the 23d of April, 1616, at Stratford-on-Avon, on Tuesday, according to the Old Style of writing dates at that time in use in England, the New Style not having been adopted in England at that time, and not until the year 1752—(Year Letters G F, 1616, Old Style, 23d of April, 1616, Tuesday). Saturday, 23d of April, 1616, New Style, corresponded with Saturday, 13th of April, 1616, Old Style, Corresponded with Tuesday, 3d of May, 1616, New Style. Hence it is shown that Cervantes died ten days before Shakespeare."

FRANK REDE FOWKE.

I think it is certain that they both died on the same day, Old Style; and the introduction of the New Style into England or Spain has nothing to do with the question. Shakespeare died on his birthday, Tuesday, April 23, 1616, as appears on his monument:

"Obitt Ano Dni 1616 Æt 53, die 23 Apri."

Cervantes, shortly before his death, dictated a most affectionate dedication to his patron, the Count de Lemos, who was at that time President of the Supreme Council in Italy; he informed His Excellency that he had received extreme unction, and was on the brink of Eternity. This dedication was dated April 19, 1617 (?).—Smollett's "Don Quixote," third edition, corrected, London, 1765, page xxix. I conclude the date here given is a printer's error, as 1616 is the usual year assigned.

I. B. P.

Wirt's "British Spy."- [write this in the room in which William Wirt sat when he penned the "British Spy," and it has occurred to me that a brief mention of the first edition of that charming work, as it came from the rude press of Samuel Pleasants, may be interesting to your readers. The copy before me is bound in boards and is of quarto form. is printed on coarse paper and in double The notes are appended at the end of the volume, and there is a slight variation in the matter of some of them. as compared with that of subsequent edi-The booksellers hereabouts tell me they have never before seen such copy as this. I shall transcribe the title-page that you may compare it with the title-page of the so-called just collected edition, which you will find in Morell's Catalogues of 1865 and '69.

"The Letters of the British Spy, originally published in the Virginia Argus, in August and September, 1803. [Copy right secured] Richmond: Printed by Samuel Pleasants, Junior, 1803."

The compiler of the Morell Catalogues evidently knew nothing of the existence of this edition, or they would not have called the December edition "the first collected edition."

From the appearance of the work in my possession, I should judge it to be one of a limited number of copies struck off by the printer for the use of Wirt's friends. Its double columns and coarse paper smell of the fresh type of the old printing-room. It is certainly unique.

Unsuspected Corruptions of Shakespeare's Text.—Unlike the "Venus and Adonis" and the "Lucrece," which were evidently printed from unsophisticated manuscript, and passed through the press with tolerable accuracy, the Sonnets carry all the appearance of having been put in type from copy much damaged, and in many places This would be the natural condition of writings which had been copied and re-copied for a dozen years, as we know these were, perhaps by a hundred scribes, for distribution among the author's private friends. At the same time, they do not appear to have been sent to press without examination by a qualified person. The metrical arrangement is remarkably free from error, and it would seem as if the editor had taken some pains to supply the deficiencies of the manuscript in other respects, although the endeavor, in most cases, ends in giving a mistaken or enfebled meaning. The character of the misprints, indeed, points to their origin. They are seldom utterly nonsensical, or absolutely unintelligible, like the blunders of a stupid or negligent typographer, but the true expression, or what we may suppose to have been so, is superseded by another, more or less resembling it in form, but carrying a widely different signification. H. STAUNTON.

Junius.—Supposing Sir Philip Francis to have been Junius, may not the pseudonym have been suggested to him by the title-page of the "Etymologicum Anglicanum," Francisci Junii? And may he not thus have linked the name Junius with his own name Francis? W. L. F.

Paper Manufactured from Wood.—This kind of paper, which has now been in use for some ten years, has been very largely patronized on the Continent. But the experiment has, with regard to bookwork, proved objectionable, since the beautiful white color its surface presents (which is chemically imparted to it) is affected by light, air, and heat. In course of time, the white margin in books turns to a yellow, brown, or red-brown color; this has even happened to the printed surface. Its use will, therefore, have to be restricted to newspapers, pamphlets, &c., and merely ephemeral works.

W.

BOOK NOTICES.

ARCHIBALD CONSTABLE AND HIS LITERARY CORRES-PONDENTS. A Memorial by his Son, Thomas Constable. 3 vols. Edinburgh, 1873.

We can promise the reader such a variety of interesting statements and anecdotes, and such a picture of the life led by publishers and men of letters at the beginning of the century, as will amply repay him for the time spent in the perusal of these volumes. Indeed, the fact that Sir Walter Scott is almost as prominent a figure here as Archibald Constable himself will be to many persons a sufficient inducement to read the memorial of a man whose ability in his own occupation has rarely if ever been exceeded. Constable, indeed, seems to have been born a bookseller as much as his great client, Sir Walter, was born a poet. Lord Cockburn said truly that he "had hardly set up for himself when he reached the summit of his business." His boldness was as remarkable as his ability, and the wise liberality he showed to authors produced splendid results. "Abandoning the old, timid and grudging system, he stood out as the general patron and payer of all promising publications, and confounded not merely his rivals in trade but his very authors by his unheard of prices Ten, even twenty guineas, a sheet for a review, £2,000 or £3.000 for a single poem, and £1,000 each for two philosophical dissertations, drew authors from dens where they would otherwise have starved, and made Edinburgh a literary mart, famous with strangers and the pride of its own citizens.' He was a fervid Scot; the preservation of the literature of Scotland was his favorite hobby; and thus he rallied round him the best Scottish authors of the period.

In 1802 the Edinburgh Review was started by Sydney Smith, Jeffrev, Horner, and others; and Constable, who was then twenty-eight years of age, became the publisher. Its success was immediate and complete, and from this time Constable's position was assured. Two years later the young man took a partner, Mr. Hunter. One of the most characteristic chapters in the book describes the convivial proceedings of Mr. Hunter, and exhibits a strange picture of the life led by Scottish gentlemen seventy years ago. Mr. Hunter was the son of a Fortarshire laird, and the county is said to have been notorious at that time for high living and hard drinking. Of this Hunter took his full share; his very business letters rarely concluded without some report of his gastronomic or wine-bibbling feats. On one occasion he took Mr. Longman to his father's house, and, in writing to announce his illness, adds: "These Englishers will never do in our country. They eat a great deal too much and drink too little; the consequence is their stomachs give way, and they are knocked up of course." Then he takes Mr. John Murray on a similar excursion, and writes: "We had a most dreadful day at Brechin Castle that day I wrote you; one of the most awful ever known, even in that house. What think you of seven of us drinking thirty-one bottles of red champagne, besides burgundy, three bottles of Madeira, &c.? bottles were drunk by us after Maule was pounded (he had been living a terrible life for three weeks preceding), and of all this Murray contrived to take his share. How he got over it God knows; but he has since paid for it very dearly." And he adds, "It is curious how ill the Angus air agrees with these cockneys." Two or three days afterwards the friends had another bout, ending in the same sort of fashion, which in Hunter's opinion was, no doubt, eminently conducive to health; for, on visiting London, he writes: " Horrible guzzling of the Londoners and no drinking-a most unwholesome plan." The English, he considers, have no genius for dining as they have in Scotland. "They are all much more taken up about the eating than about the drinking and fun;" and he thanks God daily that he lives in Edinburgh and not in London. Men of letters, too, in London are, he writes, "of a very inferior caste indeed to ours of Edinburgh;" and he is happy to find that he can keep his own with them. Hunter is "completely satisfied" that there are more Scotchmen in London than in Edinburgh, and he shows his taste, or the taste of his age, by giving a description of a prize-fight and then avowing that he considered it a much less cruel and more manly and entertaining amusement than he "could have believed possible."

There are some men—Scott, Southey, Mendelssohn, for example—of whom our high estimate grows with every increase of knowledge, This is true, also, of Dugald Stewart, and the slight sketch given in these pages of that amiable and accomplished man, and of his admirable wife, is very pleasing. Like many of Scott's literary contemporaries, they at once detected the poet's hand in the famous novels, and Mrs. Stewart writes that her husband read the "Antiquary" aloud at one sitting, and that she reads "Guy Mannering" all day and dreams of it all night. The most generous hospitality was practised by Mr. and Mrs. Stewart at Kinneil, and Mr. Constable observes that to his father their house would appear to have been always open, and that he was often asked to bring some friend with him for the sake of company on the road

Mr. Constable appears to have carefully preserved his correspondence, and there are letters here which possess a permanent literary interest. William Godwin, Lord Jeffrey, Lord Brougham, William Roscoe, Sir James Macintosh, Captain Basil Hall, and other well-known men, contribute to the contents of the volumes, and of some of them several fine personal traits are preserved. Probably, however, and certainly in the editor's judgment, the most valuable part of the memorial is to be found in the third volume, which contains the whole history of Archibald Constable's connection with Sir Walter Scott. narrative bears the marks of thorough truthfulness, and no one probably will read it without being convinced that many of Lockhart's statements on the matter are of doubtful value, and that on some points he is wilfully perverse. It is a melancholy narrative and one on which we do not care to linger. As we read it, and are made acquainted with the accommodition system upon which the houses of Constable & Co, and Ballantyne & Co., were carried on, the crash that eventually destroyed both seems only a natural result. How such men as Constable and James Ballantyne could have been so deluded is extraordinary; but the spell of the Great Magician was upon them, and the delusion of Scott himself, who in all other respects was one of the most sagacious of men, took firm possession of his publishers.

REVIVAL OF BIBLIOMANIA.

The rage for possessing rare and curious books which arose in Holland in the sixteenth century, and soon spread over Europe, was believed to have reached its climax in England at the close of the last and the beginning of the present century. Judging from recent events, however, it has not only been revived during the past few years, but the fever seems at the present moment to have reached an especial virulence.

A hundred years ago, as we read, manuscripts and books upon vellum were sold by eloquent auctioneers to ecstatic bibliophiles for fabulous sums, but the Perkins' sale of last year shows in its results, that a first edition with all the glories of unshorn margins can still awaken in the breast of the bibliomaniac emotions of rapturous delight. We read of men of learning, of otherwise exceptionally staid demeanor, being lifted into the seventh heaven of delight or plunged into the lowest depths of despair by the fearful sound of the auctioneer's hammer; but the feeling can hardly be extinct when we find, as at the sale referred to, a single volume being so eagerly coveted that the sum of £2,890 was paid for it. That book is now in the possession of a bookseller, Mr. Quaritch, of Piccadilly, and considering how long it may remain in his collection before a purchaser can be found who is able and willing to pay the price he places upon it, 3,000 guineas, it is certainly a very moderate one.

Bibliomania in the past has done much for Typography, and encouraged a degree of excellence which without its aid would have been impossible. It was this that sustained Baskerville, and led him to attain his greatest triumph—his 1762 Horace: it was this that led to the Latin classics of Foulis, of Glasgow. Bulmer's Shakespeare press was fostered by munificent patrons, who enjoyed the exquisite luxury of limited editions, magnificently illustrated and printed on white satin or vellum, and thus protected, this celebrated printer was able boldly to challenge the world to equal his perfect typography. Under the same iufluence, Bensley made his great achievements in order to surpass Bulmer. Dibdin then rose, to trumpet the skill of the printers and the bounty of their patrons; and was himself well and appropriately rewarded by the luxurious edition of his own Decameron.

Bulmer and Bensley, with Bewick as the illustrator—all very busy bees, and seeking in all the fields of art for store for their precious hives—nobly fought

the Battle of the Books; and Bulmer's, Boydell and Bensley's Bible-we must carry out the alliterationwill never be forgotten in the annals of bibliology. Of that Bible one copy was insured in a London office for £3,000, another was valued at 300 guineas, and a third was bound at an expense of £132. The fancy for fine printing extended to the throne, and George III. collected the magnificent volumes which are displayed in the British Museum. Several of his books in Great Russell street are printed on purple satin and purple vellum in letters of burnished gold, and the binding is of purple morocco lined with crimson silk, and profusely decorated in gold. The mania spread into France and even America, and one of the most interesting articles from the elegant pen of Jessie Ringwalt, of Philadelphia, describes the furore and its outcome. From that article several of the above facts are taken:

As the feeling spread, there arose, as a fungus on the oak, a love for mere fac-similes of the Early Printers, which soon degenerated, and then there came an epoch of literary forgeries, several of them being ascribed to young Ireland. About this time was produced the copy of the English Mercurie, which may be seen at the British Museum, and was accepted by Chalmers and others as an official publication of the time of Queen Elizabeth, being dated 1588. It was only in our own day that the imposture was discovered. These abuses led to the decline of bibliomania.

The word applied to the modern revival of an intense and consuming love of old and curious books is somewhat of an anachronism. Extravagant binding has not now its votaries, but the historical book is valued as much as ever. The book-lover is no longer book-mad. He pursues his peculiar bent, perhaps with the ardor of the lover, but also the feelings of the scholar. He knows the history of his coveted volume, and why it is valuable; can tell you exactly where every other copy is at the present moment contained; and what price was given for them at every sale that has ever been recorded. He may be a man given to literary research; more likely he is a shrewd man of business. Mr. Blades, the printer of Abchurch-lane, London, for instance, whose private collection of typographical works we believe to be almost unique in England, is at the head of a large establishment, and yet has found time to make himself the great Caxton authority of our time. We extract, as very pertinent to this subject, some of his remarks in a little book called "How to tell a Caxton ":-

"The press is, for good or evil, the greatest power in the civilized world; and it is not too much to assert that progress of any kind would have been slow and almost impossible without its aid. Of all countries

there is probably not one more indebted to the printing-press, for all it holds dear, than England. No wonder then that where the English tongue is spoken and English literature prized, the first books printed in that language are surrounded with a halo that brightens, and an interest that deepens, year by year. That this interest is real, and not due to an intermittent fever of fashion, is proved by the gradual and steady rise in value of all early printed books, which at the present time are worth more than in the mania which raged in 1812 and the following years*; nor is this rise difficult to explain. The labors of our literary clubs and societies, and the numerous reprints of old authors, issued during the past few years, have. created an intelligent appreciation of our early bibliographical treasures which has never before been so generally diffused."

"Nor must the influence of America be overlooked. Our most successful 'black-letter' opponents in the sale-rooms and book-marts of Europe, were for many years Americans or their agents; and, although the war for a time diverted the flow of capital in that direction, the old feeling is resuming its sway, and the relics of early English literature are again being sought for by an ever-increasing body of intelligent book-lovers."

The splendid collection of early productions of the printing-press which is possessed by Mr. Bernard Quaritch, of Piccadilly, -a collection which for value, extent and intrinsic interest is absolutely unique-has. been the subject of a very scholarly article in the New York Sun. We regret that our space is inadequate to the presentation even of a mere epitome of this article, and that our readers cannot be introduced to the mysteries of the bibliognostes, the bibliomanes, the bibliophiles and the bibliotaphes. The writer thus regards Mr. Quaritch as "one of the most learned and intelligent of living bibliographers." In regard to Mr. Quaritch's catalogue, the writer appreciatively says :-

"It reads like a chapter from Dibdin or Brunet. It is, in fact, to a certain extent, a treatise on old books from a bibliographical point of view. With one or two notable exceptions it recapitulates the works still extant of the chief printers of Germany, the Netherlands, France, Italy, England, Spain and Portugal, produced during the first century and a half succeeding the invention of printing, and is enriched with notes and comments upon the condition, rarity and commercial value of the more important books. The price being also added in each instance, the reader can take in at a glance what collectors have

Fayts of Arms..... 300 o

^{*} The following are some of the prices of "Caxtons"

done, and what they are prepared to do, in the gratification of their passion for buying old books."

At the conclusion of the article, however, is an allusion to Mr. Quaritch, to which he has replied in the characteristic letter which we print below:

To the Editor of " The Sun," New York, U. S. A. :

SIR,-An excellent article upon "Some Old Books," which appeared in your issue of December 6th, has been read by me with interest. Towards my catalogue and the magnificent collection of books of which I am proud to be the possessor, the writer exhibits complete fairness and that genuine sympathy or appreciation which marks the true bibliophile, and which is an uncommon quality in America as well as in Europe. But while he loves the books, he seems to entertain a different feeling for their owner, against whom a serious charge is preferred in the final para-graph of the article The Parthian shot has caused me pain, especially as I consider myself of all men the one least liable to such an attack. It is untrue that "another peculiarity of Mr. Quaritch is an intense dislike of the United States, which he is said to take pleasure in exhibiting to Americans visiting his shop in Piccadilly." I cannot conceive the origin of a statement so opposed to the fact; simple misapprehension seems hardly sufficient to account for it. I fear that my critic's informant must have spoken with malice prepense; for, although I meet with dislike and prejudice in many quarters, I should never expect them from the other side of the Atlantic. Indeed, a "peculiarity" for which I am noted-and not always charitably noted-is a proneness to give warmer welcome to visitors from the United States than to most others. I try to make my house a regular place of call and centre of interest for Americans in London, and I believe that no one from the States, who has entered my "shop in Piccadilly," is unaware of the fact. This conduct is not dictated by any special predilection for people who happen to have been born in the lands between the Atlantic and Pacific, but because I believe the Great Republic is heir of a marvellous future, and that her children will predominate amongst the inhabitants of a renovated world. To scatter the seeds of enlightenment and civilization wherever they will grow is the duty of every man, and this object is reached in many ways. The dissemination of good books, books of intrinsic and lasting value, particularly when it is done in the way of commerce, is one of the most valuable aids to this noble end; and I think that I perform my own share of duty in bestowing special cultivation upon the soil that seems most fertile, which is undoubtedly the United States. It is unnecessary to ascend the heights of sentiment and declaim about lofty purposes and fine philanthropy; one can do much better and take a more rational place in the world by the simple process of buying and selling what is useful or good. And in the matter of good books, the bibliophile who pays for his treasure: enjoys them far more than he to whom they have been bequeathed or presented.

I have thought it necessary to express and explain in the preceding paragraph my exact sentiments concerning the citizens of the United States, not wishing, however, to run counter to the broad cosmopolitan principle by which the barriers are broken down that usually separate the better men of every race, for I am happily superior to that vulgar prejudice called patriotism and nationality. But now I desire to reverse the picture, and to express my reprobation for the system of vexatious duties by which the government of the United States so lately endeavored to restrict the importation of books. I, who am an old free-trader, imagine that the imposition of such taxes, even upon the new publications of England, is a shortsighted policy and injurious in the end; but I cannot conceive that any, except ignorant people, would deem it right to charge a penalty upon the acquisition of old books, the tested metal of ages, which has been weighed in the balance and not found wanting. It would be as wise to place a tax upon the sun-hine, or the water from natural fountains. The entire country derives a benefit, directly and indirectly, from the acquirement by individuals of rare and valuable old books, and their importation ought to be encouraged, not discouraged, by the Yet it is only within the last couple of State. years that the impost upon them has been remitted. This is an opinion I have frequently expressed to Americans, but it does not seem sufficient to account for the article-writer's mistake concerning another " peculiarity of Mr. Quaritch."

Apologizing for the length of the above remarks upon a matter so personal, I beg now to refer to what your article treated as a serious omission in my catalogue. The publications of the Elzevirs could find no place in a list which was devoted to the specimens of early printing in all countries; and for a similar reason the books of the Estiennes had to be excluded, although a few of the publications of Henry Estienne the First, the founder of the famous Stephanus Press, were permitted to appear. In the matter of English books I have allowed myself a wider latitude; the efforts of typography in England having for a long time been almost entirely confined to the metropolis, and books in the venacular printed here, even down to the time of the first folio Shakespeare, being of greater interest and considerably scarcer than contemporary publications on the continent, I have relaxed the rigid rules of exclusion and admitted some guests who had come too late. As for the Aldine series, which had its commencement in the fifteenth century, no comparison can exist between it and the other two as regarded the point of view adopted in my catalogue.

In other respects I consider that your article was correctly and conscientiously written, displaying equal judiciousness and learning on the part of its author.

Trusting that you will allow me to disabuse the same public whom he addressed, concerning the stigma erroneously (though no doubt in good faith) imposed upon me by him, I am, sir, your obedient servant,

Bernard Quaritch.

15 Piccadilly, London, 27th December, 1873.

OUR OLD BOOK STORES.

[From the N. Y. Evening Mail.]

Where is the lover of books that would not like to take an occasional ramble among the old book stores

of New York. In external appearance they are in general not very attractive or inviting, but the man or woman of literary taste or antiquarian sympathies who visits New York, will find few institutions in this great metropolis that will more amply repay a visit, than those quiet and unpretentious depositories of antique literature. Nowhere in the city, indeed, can a literary man spend a few hours more delightfully than in these out-of-the-way nooks and corners. There is a learned atmosphere about them as serene and attractive as that which broods about a great library. And instead of that painful neatness and order so characteristic of a library, these resorts have a desultory, careless aspect that tempts one to a discursive tour among the shelves. And however careless and ill appearing these may look, there is yet sufficient method in their arrangement to enable one to find his way without much difficulty through their Contento

And what a treat it is to roam at will among the varied treasures of an old book store. You may hold in your hand and dip into a little tome so rare that but a few copies are known to be in existence. Now you come across some curious book that you may have heard of, but which you have never seen before. Here on another shelf is a literary curiosity, a first edition of some great classic, or a volume that contains the marginal annotations of a celebrated author. And here, sure enough, is the very book you have been looking for for more than a year; the search for which you had almost given up as hopeless. How joyful you feel over your good fortune, and as you turn the leaves over fondly, your eye catches a few cabalistic letters on the fly leaf, and as you look at them again and again, you begin to fear that when translated the coveted tome may be far beyond your means. You will find no "hard eye" here, such as Charles Lamb speaks of, "casting envious looks" at you, and calculating mentally when you will have done.

The old book stores of New York have a peculiarly distinctive character of their own which marks them from those of any other of our great cities. They are absolutely sui generis; those of Philadelphia are insignificant in comparison, and even Boston has but one or two that make any approach to those of New York.

It is here—twenty years ago, however, it was not to—that the most ardent bibliomaniacs are to be found; it is here that the libraries of deceased collectors are mostly brought from all parts of the country to be dispersed under the hammer of the auctioneer, it is in New York that the largest libraries of the country are centred, and it is here that the choicest and rarest books come by every steamer from the great book centres on the other side of the Atlantic.

All the various libraries, colleges and historical societies of the country, send their representatives here once or twice a year to gather books. Bibliomaniacs come here from all parts of the country to attend the fall book sales (not the trade sales), and to browse among the literary pastures of the metropolis and pick up choice volumes to fill vacant niches in their collections. Here, as nowhere else, they have an opportunity to meet and converse with the famous book-men of the country, and are thus able to keep themselves thoroughly posted on bibliographical matters.

All book-lovers, however, are not so fortunate as to be able to make these annual or semi-annual visits. There are thousands of them all over the Union who, though in constant communication with our metropolitan bibliopoles, yet know little concerning them or their characteristics, and less of their places of business and their customers. We propose in these letters to make a bibliographical tour of the city, and if any of our readers are interested enough to accompany us we shall endeavor to act the part of a faithful guide.

In New York, as in the large cities of Europe, the old book trade generally congregates in a particular locality. In Paris and in Dublin it is principally tobe found on the quays, and in London chiefly in the vicinity of Covent Garden, Booksellers' Row and Piccadilly. Here in New York the trade has seldom or never ventured beyond the confines of what is probably our most cosmopolitan highway, Nassau street. It is very doubtful indeed if a store of thischaracter would flourish anywhere in the city except in Nassau street or in its immediate neighborhood. Nassau street is one of the main arteries of the lower part of the city. Through it there comes from morning to night as varied a stream of humanity as can be found in any street in any city. It leads to the General Post Office and crosses the streets where abide the money changers. Regiments of boys and men pass through it almost hourly to the mails. Bankers and brokers and merchants are traversing it all day long. Clerks saunter through it at the noon-day hour. And so old Nassau street is always. kept in excitement and activity.

(To be continued.)

LITHOGRAPHY.

Little more than eighty years ago, a poor lad, J. Aloys Senefelder, without writing ink, pens, or paper, discovered the art of Lithography. In the present year of grace, 1874, the discovery is practised in every civilized country on the face of the globe. Thousands of men devote their lives to it; palatial buildings have sprung up in which its operations are carried on, and millions of mankind treasure its products. Its

history is the most wonderful in all the history of industry. Senefelder had been trying various methods of etching, and had finally concluded that stone would come within his means, for poverty had precluded him from purchasing copper. One day after polishing a stone, his mother desired him to make out a list in haste for the family laundress.

"I happened," he says, "not to have even the smallest slip of paper at hand, as my little stock had been entirely exhausted by taking proof impressions from the stones, nor was there even a drop of ink in the inkstand. As the matter would not admig of delay "-for the washerwoman was waiting !-" and as we had no one in the house to send for a supply of the deficient material, I resolved to write the list with my ink-prepared with wax, soap and lampblack-on the stone I had just polished, and from which I could copy it at leisure." Soon after, when going to wipe the writing from the stone, a thought crossed his mind that the lines thus written could be raised from the surface by the action of aquafortis upon the interwening spaces, and the design be printed from, like a wood-engraving. He built round the stone a border of wax, covered the face of the stone with diluted acid, and found that his lines were distinctly elevated above the level of the stone. He practised and improved his process until he was able to print music by it on a copper-plate press.

There is a variation of this story which may be placed here in apposition, because it has obtained currency, although we do not find anything to confirm it in Senefelder's own book, which may be seen in the British Museum. The piece of stone aforesaid, containing the memorandum of the "clothes for the wash," was dropped, others say, into a tubful of greasy water. Hastily withdrawing it, lest the writing should become effaced, it is said that Senefelder to his astonishment found that every letter had become coated with grease contained in the water, while the other parts of the stone were unaffected. Repetition of the experiment gave a like result. The idea was suggested to him of taking advantage of the phenomenon. He applied himself to the discovery of suitable ingredients to form a greasy crayon, and the proper acid for reducing the stone. According to Senefelder's account, having got his design in relieve, he applied ink to it with a common printer's ball, but after some unsuccessful trials found that a thin piece of board, covered with fine cloth, answered the purpose perfectly, and communicated the ink in a more equal manner than any other material. Thus was the art discovered.

There is a special interest associated with the portrait of Senefelder, owing to the following curious incident. He had a presentiment that if any one took his portrait his decease would soon follow. Consequently he could never be persuaded to have that

done. He was in the habit of visiting Mr. Haupstaengl and reading the newspaper aloud while the latter was at work drawing on the lithographic stone. On one of these occasions Mr. Haupstaengl took Senefelder's portrait on a prepared stone, which he had previously concealed in the drawer of his worktable, distracting his attention by frequently referring to a portrait of one of their mutual friends hanging near. This caused Senefelder to look up from time to time, and the artist was enabled so to catch the natural and life-like expression which this portrait possesses. On subsequently showing the portrait on the stone to some friends, he was recommended to ask Senefelder to give him a sitting, which afterwards, with the greatest reluctance, he consented to do. He had not sat longer than half an hour before he complained of feeling unwell and cold, and began to button his coat about him, saying that he must go home at once. He left, went to bed, and died three days afterwards, thus strangely fulfilling his own presentiment .- The Lithographer.

AN EXPENSIVE ENGRAVING.

If there ever lived a man of whom the world, when he descended therefrom, was well rid, yet whose wonderful impudence secured him everlasting fame, that man was Pietro Aretino. His monstrous works, savs a writer in the London Telegraph, are familiar enough to book-worms, and fetch large prices, sub rosa, when the facetiæ of booksellers are brought to the hammer; but the publication of even the mildest translation of his "Sonnets," or of his "Dubbij Amorosi," would very soon attract the attention of the Society for the Suppression of Vice. Yet Aretino's poetry is only an infinitesimal part of his wickedness. He lived by writing libels on kings and princes, bishops and noble ladies, and then suppressing his effusions on the payment of large sums as hush money; and was wont to boast that there was not a sovereign in Europe, including the Pope and the Grand Turk, from whom he had not extorted blackmail.

Infinitely strange are the caprices of Time and Fortune. At the sale of the Howard collection of engravings in London, a portrait of the detestable celebrity, and who, as a man of letters, must be classed with the editors of the defunct Satirist and Paul Pry and Peter*Spy, was knocked down to Messrs. Colnaghi

for the amazing sum of seven hundred and eighty pounds, the largest sum ever obtained for an engraving, with the exception of the famous "Hundred Guilder" print by Rembrandt, which, at the sale of Sir Charles Price's collection, brought eleven hundred and eighty pounds. After all, Messrs. Colnaghi may be considered to have made an excellent bargain. Only one other impression of the engraving in the same "state" is known to exist, and that is in the British Museum. It is the work of the famous engraver, Marc Antonio Raimondi, the gifted vagabond who robbed Albert Durer; and the picture from which the print was taken was painted by Titian. Messer Tiziano Vecellio was a frequent correspondent of Aretino, and possibly painted his likeness in order to conciliate he libeller. As for Marc Antonio he was a magnificent engraver, and was quite as consummate an outcast as the caitiff his burin has immortalized. It was he who engraved, after pictures by Giulio Romano, that scandalous series of prints, with appropriate legends from Aretino's poems, for the publication of which both painter and engraver were forced to fly from Rome, and very narrowly escaped being excommunicated by the Pope. Still, so beautiful were the plates that the Papal Government forbore to order their destruction; and so late as the beginning of the last century, when the President De Brossis visited Italy, a particular family in Rome continued to possess and to exercise the singular privilege of striking off and publicly vending, during the three last days of the Carnival, impressions from Marc Antonio Raimondi's most exquisite and most disgraceful productions. The printing press was set up in the midst of the Piazza Navona, and the plates, although nearly two hundred years old, were still, when the French traveller saw them, in excellent preservation .- Evening Post.

The collection of engravings and drawings formed by Hugh Howard at the commencement of the last century contained examples of the works of most of the old masters, but was especially rich in those of Marc Antonio Raimondi. This series included a remarkably fine impression of the portrait of Aretino, after Titian, as above

mentioned, a proof before the monogram, the ornaments in the cap, and the concluding lines of the inscription. £780 is the largest price ever obtained for an engraving, except the celebrated "Hundred Guilder " print, by Rembrandt, which was sold in the sale of the late Sir Charles Price's collections by the same auctioneers for £1,180, and is now in the possession of M. Detuit, the French collector. Among the other works of Marc Antonio were the "Adam and Eve," which sold for £69; and "The Last Supper" was purchased by M. Danlos, of Paris, for £105; the "Massacre of the Innocents," £77; "The Madonna Seated in the Clouds, with the Infant Saviour in her Arms," from a study by Raphael, £180 (Colnaghi); Christ seated on the Clouds between the Madonna and St. John, called "La Pièce des Cinq Saint," £59; Brand's "Cupid with Three Children," £60 (Colnaghi); "Apollo and Hyacinthus," £38 (Addington). Of the works of Albert Durer were the "Adam and Eve," which sold at £59 (Noseda), and "The Melancholy," £40 (Danlos). A fine impression of the "St. John the Baptist," by Giulio Campagnola, realised £131 (Holloway); "The Angels of the Sistine Chapel." representing the Prophets and Sybils, £80 (M. Clement, of Paris); "Lot and his Daughters," by Lucas van Leyden, a bri!liant impression, £161 (Noseda); "The Virgin with the Infant Christ," £69 (Colnaghi); "Mars and Venus," £;6; "Hercules Fighting the Serpent," Andrea Mantegna, £30. 10s. (Holloway). A remarkable print, undescribed by Bartsch, by Benedetto Montagna,—an Oriental seated in a Landscape, £51 (Holloway); a rare print, called by Bartsch "La Puissance de l'Amour," by the master of the monogram "P. P.," £91 (Holloway); "The Great Executioner," by Prince Rupert, £51; "The Three Trees," by Rembrandt, £67. 10s. (Noseda); "The Virgin Receiving the Annunciation," by Martin Schongauer, £71 (Danlos).

Singular Frauds in Old Maps.—At a recent meeting of the Society of Antiquaries, Mr. W. H. Overall, F.S.A., read a paper entitled "The Early Views and Maps of London and their Authors." He

reviewed each map in chronological order, and pointed out the merits and demerits of each, giving, in passing a short account of the different authors. In examining the map done by Ralph Agas, the surveyor who surveyed London, in or about the 30th year of Queen Elizabeth, Mr. Overall proved the dates when the now known copies were published. Mr. Overall next showed most clearly the deceit practised by Mr. George Vertue, the eminent engraver, in 1737, not only upon the society, but also upon his antiquarian friends, and upon hundreds of inquirers since. On the date mentioned, Mr. Vertue brought to the notice of the society a plan of London, which he stated he had re-engraved from a copy of Agas's old map of 1560, then in the possession of Sir Hans Sloane; but unfortunately for his reputation there are still in existence two maps bearing the author's name, and which at first sight appear to be Vertue's, but Mr. Overall demonstrated from the internal evidence of the maps themselves that they were the production of some Dutch Artist in the reign of William III., and that the identical plates had in some manner found their way into the possession of Mr. Vertue, who after tinkering them up in several places with a dry point, in order to assimilate them to the genuine Agas, then added his name, and issued them as his own. society purchased the pewter plates, which they still have in their possession; upon the back of one of these plates Mr. Overall discovered a spoilt plate, the section being St. Paul's, Blackfriars, Bridewell, &c., and he pointed out the strange differences existing upon this with the one subsequently engraved.

THACKERAY.

Continued from page 137, Vol. 5.

The first characteristic which strikes the reader of Thackeray is unquestionably his humor. It does not gleam forth as flashes of lightning, rare and vivid, but is more like the ever-bubbling fountain, the perennial spring. It is a kind of permeating force throughout all his works, now lashed into sarcasm and anon dissolved in pathos. It is one of the great mistakes regarding

this author that he is satirical and nothing else. No critic who thus represents him can have either studied his works or caught the spirit and purpose of the man. He is one of the best of English humorists simply because his nature is sensitive at all points. What Carlyle has said of Jean Paul may be said of him. "In his smile itself a touching pathos may lie hidden, a pity too deep for tears. He is a man of feeling in the noblest sense of that word; for he loves all living with the heart of a brother; his soul rushes forth, in sympathy with gladness and sorrow, with goodness or grandeur, over all creation. Every gentle and generous affection, every thrill of mercy, every glow of nobleness, awakens in his bosom a response; nay, strikes his spirit into harmony." It must ever be so. But when the first satirical papers of Thackeray were published the world had only seen one side of his humor. The Snob papers and burlesques, and the memoirs of Mr. Yellowplush, gave place in due time to a richer vein in more important works. The sparkling Champagne was followed, as it were, by the deep rich Burgundy. As Dickens was his superior in the faculty of invention, so was the former eclipsed by the greater depth of Thackeray's penetration. to life distinguishes nearly all the characters of Dickens, those at least which belong to the lower classes; but this truth is the surface truth of caricature rather than of reality. Thackeray takes us below the surface; we travel through the dark scenes of the human comedy with him; he makes his notes and comments without flattery and with astounding realism, and when we part company from his side we wish human nature were somewhat nobler than it is. But his wit does not preclude him from being fair and just. He is ever scrupulously so, and to the erring kind and tender. used to be said occasionally of his works as they appeared, "Ah, there's the same old sneer,"-so ready is the world to follow the course in which its attention is directed. Speaking of the maligners of society, he says: "You who have ever listened to yillage bells, or have walked to church as children on sunny Sabbath mornings; you who have ever seen the parson's wife tending the poor man's bedside; or the town clergyman threading the dirty stairs of noxious alleys upon his sacred business-do not raise a shout when one of these fall away, or yell with the mob that howls after him." Surely these are noble words to come from one whose intellectural current was set in the direction of contempt! With all his keen sense of the ridiculous and his scathing powers of invective, there is no one instance where for the sake of the brilliance of his satire he ever cast a slur upon truly philanthropic labor, or perilled his reputation for the worship of the pure and the good.

If ever man's humor were useful to instruct as to delight, it is that of Michael Angelo Titmarsh. When he laughs we know he will do it fairly—his eye wanders round all, and neither friend nor foe, if vulnerable, can keep out the arrows of his wit. His position, as a humorist, is certainly that of the equal of most of the wits of whom he has written, and one scarcely inferior to even Swift or Sterne.

A second quality that is observable in him is his fidelity. And to this we do not attach the restricted meaning that the persons of his novels are faithful to nature though that they incontestably are-but the wide import of being true to the results of life as we see them daily. He does not allow the development of a story to destroy the unities of character, and in this respect he resembles the greatest of all writers. Take an example. At the close of "The Newcomes," instead of preserving alive the noble colonel to witness the happiness of the family in its resuscitated fortunes, Thackeray causes him to die, and that in the humblest manner. With most novelists we could predict a very different ending, but one not so true as Thackeray has had the courage to adopt. Sorrow we may indulge that the death should thus occur, but we must acknowledge that it is more consonant with our daily experience than any other conclusion would have been, however pleasant as matter of fiction. The same thing is noticed in the character of Beatrix Esmond; we are first interested in her; then our faith is gradually shattered; and, finally, we are thoroughly disappointed by the catastrophe. The result is contrary to that which we expected; it is other than would have been given by most writers, but it is none the less true. Take the whole of his creations, let the test of fidelity be applied to each, and it will be found that the writers are very few indeed who have been so thoroughly able to disentangle themselves from the common method of adapting character to plot, or who have made their individualities so distinct, and kept them so to the end. To place him in comparison with other authors who are distinguished for their delineation of character as character—as witnessed at certain points or stages—is unfair both to him and to them. Conversations, with one, stamp individualities, and the test of their fidelity is the absence of contradiction in the outward forms of speech and action whenever the individuals are introduced—this was the life-painting of Dickens, for instance. With Thackeray the case is different. He does not depend so much on the conversational or descriptive recognition of character. He gives us more of their mind or heart than of their person. He does not tell us what they look like, but what they are; and through all his novels they answer to the bent and the natural instincts we have been led to associate with them. It is this elevated form of fidelity that we would insist upon as preëminently to be noticed in Thackeray; and were it on this ground alone we should not hesitate to place him in the very first rank of novelists. In this essential particular, in truth, he has no rival. Others may excel him in various arts of fiction, but with this passport, even his superiors in minor detail will accord to him a perfect equality, if not a superiority, in the manifestation of the cardinal principle of novel-writing.

The subjectiveness of Thackeray is another quality which has greatly enhanced the value of his works. It is generally admitted that subjective writers have a more powerful influence over humanity than those of the class styled objective. It is natural, perhaps, that the external descriptions of circumstances or scenery should not move us nearly so much as the liferecord of a breathing, suffering, rejoicing human being. Be his station what it may, we are interested in every individual of the species whose career is faithfully pictured. The author of "Vanity Fair" is one of the few men who have been able to endue their characters with being and motion. there were few writers who had either the courage or the gifts to be natural, Thackeray gave a new impetus to the world of fiction. So eminently subjective are his works, that those of his friends who knew him well are able to trace in them the successive stages of his personal career, and to show in what manner the incidents of his own life operated upon his novels. are but few incidents in the whole series that were not drawn either from his personal history or the history of some one of his friends or acquaintances. This is, doubtless, one of the most influential causes of the reality of his stories. No stiff. formal record of events, dispassionately told, is to be witnessed. If the reader reads at all, he must perforce become interested in his work. There probably never were novels written in which there was so little exaggeration of coloring. His dear Harry Fielding has been his guide, but the author of "Tom Jones" has been almost outstripped by his pupil. The latter has been able to throw away more effectually the folds of drapery in which character has generally been presented to us. In his model he was happy, for, previous to Thackeray, Fielding was the most subjective writer in the annals of fiction. One can understand the charm which those writings exercised over his successor, and the desire which he felt to construct his novels after the fashion of which he had become so greatly enamored. pupil has the greater claim to our regard, in the fact that his work is such that not a line of it need be excised in public reading. He is Fielding purified. All the vivacity and the life-giving strokes which belonged to the pencil of the earlier master are reproduced in the younger, and the interest is also preserved intact. But with the later age has come the purer language, and Thackeray may be said to stand in precisely the same relation to the nineteenth century as Fielding stood to the eighteenth. absence of exaggeration in Thackeray's drawing of character is very remarkable. Notwithstanding the multiplicity of his personages, there are not two which in any sense resemble each other. The faculty is very rare of being able to transfer the lineaments of commonplace people in such a manner as that others will care to study them. Yet this is the result which Thackeray achieves, and without labor. Nothing transcendental, or that which is beyond human nature, is thrown in as a means of

bribing the reader into closer acquaintanceship. As men passed Thackeray he observed them; as they interested him he drew them; but in doing so he felt that to add to the original would destroy the identity, and the consequence of his consummate art is that throughout the whole of his varied picture-gallery there is no portrait which bears the impress of falsity or distortion. To say the truth, and to describe what he saw before him, was always the novelist's own boast. There could be no nobler ambition for any writer, but there are few who have attained the perfect

height of the standard.

Leading out of his subjectiveness, or rather being a broader and grander development of it, we come to the fourth great characteristic of Thackeray-his humanity. That is the crown and glory of his work. And yet this man, who was sensitive almost beyond parallel, was charged with having no heart! Shallow critics, who gave a surface-reading to "Vanity Fair," imagined they had gauged the author, and in an offhand manner described him as a man of no feeling-the cold simple cynic. It will be remembered that the same charge of having no heart was made against Macaulay; but its baselessness was discovered on his death, when it became known that "the heartless" one had for years pursued a career of almost unexampled benevolence. So superficial are the judgments of the world! Against Thackeray the charge was doubly cruel; he was one of those men who are naturally full of sensibility to a degree. Those who understood him best know that it cost him an effort to subdue that part of his nature which hastened to sympathize with others. Selfishness was as foreign to him as insincerity. The man was true as the light of heaven to the generous instincts of his nature. To veil at times this side of his character was essential, in order to give play to that satire which kills. If his mission was to exalt the good and pure, it was also as decidedly his mission to abase the false. To do this he must necessarily appear severe. But who that reads him well can fail to perceive that the eye accustomed to blaze with scorn could also moisten with sympathy and affection? What man without heart could have written such passages as that episode in the "Hoggarty Diamond?"

Titmarsh is describing his journey to the Pleet Prison, accompanied by his wife:

"There was a crowd of idlers round the door as I passed out of it, and had I been alone I should have been ashamed of seeing them; but, as it was, I was only thinking of my dear, dear wife, who was leaning trustfully on my arm, and smiling like heaven into my face-aye, and took heaven too into the Fleet Prison with me-or an angel out of heaven. Ah! I had loved her before, and happy it is to love when one is hopeful and young, in the midst of smiles and sunshine; but be unhappy, and then see what it is to be loved by a good woman! I declare before heaven, that of all the joys and happy moments it has given me, that was the crowning one-that little ride, with my wife's cheek on my shoulder, down Holborn to the prison! Do you think I cared for the bailiff that sat opposite? No, by the Lord! I kissed her and hugged her-yes, and cried with her likewise. But before our ride was over her eyes dried up, and she stepped blushing and happy out of the coach at the prison-door, as if she were a princess going to the queen's drawing-room."

Or is there to be found in all fiction a scene more pathetic than the one describing the death of Colonel Newcome? To have written that alone would have deservedly made any name great. Though it is doubtless familiar to every reader, it will be impossible to illustrate fully the human tenderness of the author without quoting some portion of it here. The scene is at Grey Friars:

"Ethel came in with a scared face to our pale group. 'He is calling for you again, dear lady,' said, going up to Madame de Florac, who was still kneeling; 'and just now he said he wanted Pendenais to take care of his boy. He will not know you." She hid her tears as she spoke. She went into the . room where Clive was at the bed's foot; the old man within it talked on rapidly for a while; then again he would sigh and be still; once more I heard him say hurriedly, 'Take care of him when I'm in India;' and then, with a heart-rending voice, he called out, 'Léonore, Léonore!" She was kneeling by his side now. The patient's voice sank into faint murmurs; only a moan now and then announced that he was not asleep. At the usual evening hour the chapel bell began to toll, and Thomas Newcome's hands outside the bed feebly beat time. And just as the last bell struck, a peculiar sweet smile shone over his face, and he lifted up his head a little, and quickly said, 'Adsum!' and fell back. It was the word we used at school when names were called; and lo! he, whose heart was as that of a little child, had answered to his name and stood in the presence of the Master."

The principal defect alleged against Thackeray is that he is a mannerist. But when it is considered that the same charge could be laid against every writer in the roll of literature, with the exception of the few imperial intellects of the universe, it

must be conceded that the charge is of little moment. All men, save the Homers, Shakespeares and Goethes of the world are mannerists. There is not a writer of eminence living at the present day who is not a mannerist—Tennyson, Browning and Carlyle are all mannerists. It is impossible to quarrel with that which sets the stamp of individuality and originality on the literary productions of the intellect.

To assign Thackeray's ultimate position in literature is a difficult task, for nothing is less certain than the permanence of literary attractiveness and fame; but we think that his works will be read and as keenly enjoyed after the lapse of a century as they are now. Fielding has survived longer than that period, and weightier reasons for immortality than could be advanced in his case might be advanced in favor of Thackeray. If his works ceased to be read as pictures of society and delineations of character, they would still retain no inglorious place in English literature from the singular purity and beauty of their style. It is style even more than matter which embalms a literary reputation.

To the faithfulness with which he spake the English tongue we believe future gene-

rations will testify.

Whatsoever was good, honest and true, found in him a defender; whatsoever was base, unmanly, or false shrank abashed in his presence. A man with less pretence, less assumption, less sham, never existed; he revolted from appearing that which he was not. His works were the reflex of the man, and like a shaft of light, which, while it pierces into the deepest recesses of dissimulation and vice, smiles benignantly upon those aspirations and feelings which are the noblest glory of humanity.—Edinburgh Review.

GOSSIP ABOUT PORTRAITS.

(Continued.)

III.—ON ENGRAVED PORTRAITS, AND THEIR INSCRIPTIONS.

This portrait of Maupertuis, which we noticed in our last on account of the verses by Voltaire, is interesting in many respects. It is not everybody who knows who Maupertuis was, and as we have only recently

made his acquaintance, we think such of our readers as may not already be "of his set" will thank us for an introduction. Pierre-Louis Moreau de Maupertuis was born at St. Malo in the year 1698. held a commission in the French army as captain of dragoons, but becoming devoted to mathematics and astronomy, he quitted the army and cultivated science so ardently that, in 1723, he was admitted to the Royal Academy of Paris, and in 1727 became a member of the Royal Society of London. In 1736 he started for Lapland, at the head of a commission deputed by the Academy, to measure an arc of the meridian, which, with the help of instruments more perfect than any then in use, made by Graham of London, was effected in the following year, and the result was published by The effect of this was to him in 1738 confirm the opinion of Newton against that of Descartes as to the figure of the earth; and it will be observed in the portrait-so cleverly painted by Tournièrethat Maupertuis is pressing down the poles of the globe so as to reduce the shape to that of an oblate spheroid, which his careful measurement, compared with an arc measured near the equator, and the calculations of Newton, had proved it to be. Maupertuis was offered the presidency of the Academy at Berlin, which he accepted in 1745, and died at Basle, after publishing many scientific works, in 1759. Voltaire, who wrote such flattering verses to the portrait in 1741, became antagonistic to Maupertuis, when the latter was president at Berlin, and wrote a satire against him, which, however, Frederick ordered to be burnt by the common hangman, and this led to the retirement of Voltaire from the court.

Voltaire also wrote some verses on the figure of the earth to his friend Algaroti, who accompanied Maupertuis, Clairault and Le Monnier on their arctic expedition, whilst Condamine and his party had gone to the equator. They are dated October 15, 1735:

"A M. ALGAROTI.

Lorsque ce grand courier de philosophie, Condamine l'observateur, De l'Afrique au Pérou conduit par Uranie, Par la gloire et par la manie, S'en va griller sous l'equateur; Maupertuis et Clairault dans leur docte fureur Vont geler au pole du monde.

Je les vois d'un dégré mesurer la longueur,
Pour ôter au peuple rimeur
Ce beau mot de machine ronde,
Que nos flasques auteurs, en chevillant leurs vers,
Donnoient à l'avanture à ce plat univers.

Les astres étonnés dans leur oblique course Le grand, le petit chien, et le cheval et l'ourse, Se disent l'un et l'autre, en langage des Cieux : Certes ces gens sont foux—ou ces gens sont des dieux!"

Sir Joshua Reynolds was taken to task by Dr. Goldsmith for what the latter considered gross flattery in the introduction of the allegorical personages in the portrait of ${f Dr.}$ Beattie. In this picture Dr. Beattie is represented with his book on the "Immutability of Truth" under his arm, whilst the Angel of Truth goes before him, beating down Sophistry, Skepticism and Infidelity—personifying, it was supposed, Vol-taire, Gibbon and Hume. Goldsmith, when he saw it, exclaimed: "It ill becomes a man of your eminence and character, Sir Joshua, to condescend to flattery like this, or to think of degrading so high a genius as Voltaire before so mean a writer as Beattie. Dr. Beattie and his book will be as much forgotten in ten years as if it had never been in existence; but your picture and the fame of Voltaire will live forever, to your disgrace as a flatterer." Notwithstanding the praise of Goldsmith, as implied in his assumed immortality of the picture, it is quite unworthy the painter.

The inscriptions to portraits of eminent persons lately deceased become, of course, epitaphs; and a collection of epitaphs might well be added to a collection of portraits, or attached to them as notes. We cannot resist adding one or two that are not properly inscriptions to prints. As an epitaph, perhaps the most honest expression of sorrow on the death of a friend is that of the poet Benserade on his patron, Cardinal Richelieu:

"Cy gist, ouy gist, par la mort bleu, Le Cardinal de Richelieu— Et, ce qui cause mon ennuy, Ma PENSION avec lui!"

Ben Jonson's epitaph is well known on

"Elizabeth L. H.

Would'st thou hear what man can say In a little? Reader, stay. Underneath this stone doth lye As much beauty as could die, Which in life did harbour give To more virtue than did live.

If, at all, she had a fault,
Leave it buried in this vault.

One name was Elizabeth:

The other let it sleep with death:

Fitter, where it died, to tell,

Than that it lived at all. Farewell."

Of epigrammatic and odd epitaphs take this from St. Michael's, Crooked Lane, London:

> "Here lyeth, wrapt in clay, The body of William Wray: I have no more to say."

There is more said in the following, from St. Benets', Paul's Wharf, London:

"Here lies one More, and no more than he: One More, and no more! how can that be? Why one More and no more may well lie here alone, But here lies one More, and that's more than one."

On John Penny, in Wimborne Church-yard:

"Reader, if cash thou art in want of any,
Dig four feet deep and thou wilt find—a PENNY."

The following are two kindred epitaphs. On T. Hobbes, the author of "The Leviathan," we have,

"This is the philosopher's stone."

And on Dr. Fuller,

"Here lies Fuller's earth."

The last puts us in mind of Fuller's sermon on a man who did not bear a very good character: "For one thing he is to be spoken well of by all; and for another thing he is to be spoken ill of by none. The first is because God made him; the second, because he is dead."

But one of the shortest and most complimentary inscriptions is that by an unknown hand to the portrait of Ben Jonson, which was originally the termination of the verses over the door of the Apollo Room in the Old Devil Tavern, still preserved in Messrs. Child's Banking House:

"O rare Ben Jonson!"

When the portrait of a writer was prefixed to his book, as was generally the case with early portraits, few being published separately, the panegyrist frequently resorted for a climax to a reference to the work itself, as in the Droeshout Portrait of Shakespeare. In the same way Wren's well known epitaph in his own building of St. Paul's is

"Si monumentum quaeris, circumspice!"

Under the portrait of an obscure author, one Matthew Stephenson, engraved by R. Gaywood—prefixed to a play—are these lines:

"The printer's profit, not my pride, Hath this idea signify'd: For he pushed out the merry play, And Mr. Gaywood made it hay."

Neither of them so fortunate as Manager Rich and the poet, of whose "Beggars' Opera" it was said that "it made Gay rich and Rich gay."

To the poems of Sir Aston Cockaine, who died 1684, aged 78, is prefixed a laurelled bust of the author, under which are written—it is hoped by the bookseller, not the poet—these lines, which smell more of beer than nectar:

"Come, reader, draw thy purse and be a guest To our Parnassus, 'tis the Muses' feast, The entertainment needs must be divine; Apollo's the host, where Cockaine's head's the sign."

In the reign of Charles the Second lived Master Lionel Lockyer, whose portrait and whose pills long survived him. He was born in 1599, lived to the mature age of 72, and was buried at St. Saviour's, Southwark. To his portrait are affixed four verses, and to his tomb a long epitaph, from which I must take the following as a specimen:

"His virtues and his pills are so well known That envy can't confine them under stone: But they'll survive his dust, and not expire Till all things else at th' universal fire."

The pills certainly had something more of immortality than many poets' bays, for they were still to be had a century afterwards at Mr. Nicoll, the bookseller's shop in St. Paul's Churchyard, and they may probably yet be "kept in stock" somewhere in that locality. Another maker of pills may be mentioned simply for the sake of his rhymes, though in his time Dr. Case (or Caseus) thought himself, as did others, "quite the cheese."

He was living in 1697 at Lyme Regis, as might be known, by those who could run and read, from this inscription over his door:

"Within this place Lives Dr. Case."

The inscription on his pill-boxes was a longer flight, and quite takes away one's breath, though it is not burthened with the best grammar or quantities:

"Here's fourteen pills for thirteen-pence!
Enough in any man's own con-science!"

Among wonderful curers, who are common to all ages, and will be recalled by portraits of Valentine Greatrakes, Dr. Case, Mesmer, Hahnneman, the various supporters of the great tar-water cure of Bishop Berkeley,* &c., there seems to have been a person contemporary with Greatrakes, who had a "sympathetical power" that did not even require the presence of the patient. Signore Cesare Morelli, a musician, writing to Pepys when the latter had a fever, 11th April, 1681, says: "If by chance it should vex you longer, there is here a man that can cure it with sympathetical power, if you please to send me down the paringhs of the nailes of both your hands and your foots, and three locks of hair of the top of your crown. I hope, with the grace of God, it will cure you!" Mr. Pepys was cured, but whether he sent the nails, &c., there is no evidence to show. inscriptions to portraits, which sometimes have so much the character of epitaphs, were, like epitaphs, sometimes written by the subject of the verses—as Le Sage wrote for his tombstone:

"Sous ce tombeau, git Le Sage, abattu
Par le ciseau de la Parque importune;
S'il ne fut pas ami de la fortune
Il fût toujours ami de la vertu!"

Tom Killigrew, from the inscription to his portrait, where he is dressed as a pilgrim, would seem not to be on such good terms with himself as Le Sage:

"You see my face, and if you'd know my mind,
"Tis this: I hate myself, and all mankind."

But this relates to one of the mad pranks of this maddest of the mad wits of the court of Charles II. Tom Killigrew, who, according to Pepys, "hath a fee out of the wardrobe for cap and bells, under the title of the king's fool or jester, and may revile or jeer anybody, the greatest person, without offence, by the privilege of his place," once used the following expedient to ad-

monish the king of his extreme negligence in regard to the affairs of the kingdom':

"He dressed himself," says Granger, "in a pilgrim's habit, went into the king's chambers, and told him that he hated himself and the world, that he was resolved immediately to leave it, and was then entering upon a pilgrimage to hell. The king asked him what he proposed to do there. He said to speak to the devil to send Oliver Cromwell to take care of the English Government, as he had observed with regret that his successor was always employed in other business." The king did not profit by the visit, but Killigrew did not immediately start for the place he had designated.

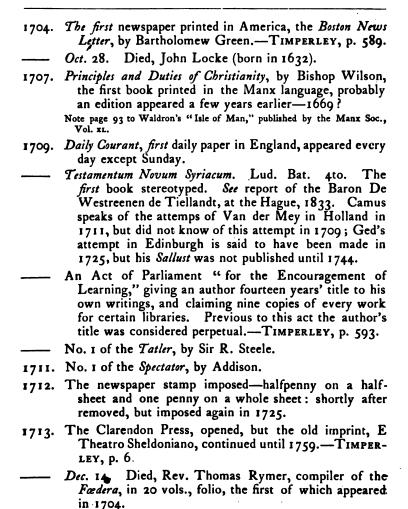
He is said to have tried at least once more to reform the king, but does not appear to have tried the force of example as well as precept. Let Mr. Pepys tell the story of the second ineffectual fire:

"1666, Dec. 8.—Mr. Pierce did also tell me as a great truth, as being told it by Mr. Cowley, who was by and heard it, that Tom Killigrew should publickly tell the king that his matters were coming into a very ill state, but that yet there was a way to help all. Says he, 'there is a good, honest, able man that I could name, that if your majesty would employ and command to see all things well executed, things would soon be mended; and this is one Charles Stuart, who now spends his time in employing his lips about the court, and hath no other employment; but if you would give him this employment, he were the fittest man in the world to perform it." Pepys gives us a funny anecdote, apropos to the youth of Tom Killigrew. No wonder when he was at Venice even the Venetians were horrified at his devilish doings and memorialized the ambassador to obtain his recall. It is Sir J. Minnes who gives to Pepys the anecdote of Thomas Killigrew's way of getting to see plays when he was a boy. "He would go to the Red Bull (the playhouse in Clerkenwell) and when the man cried to the boys, 'Who'll go and be a devil?—he shall see the play for nothing'—then would he go in, and be a devil upon the stage, and so get to see A very good school, Master Collier would say, to teach him the life he often led in the devil's court.

(To be continued.)

^{*} On this, the following epigram was made at the time:

[&]quot;Who dare deride what pious Cloyne has done?
The Church shall rise and vindicate her son:
She tells us, all her Bishops shepherds are—
And shepherds heal their rotten sheep with tar."



Series, Vol. 1v, p. 105.

The first English Bible printed in Ireland, at Belfast, by John Blow.

1714. The first books of music published in America, by Rev.

John Tofts, of Newbury, Mass.—N. and Q., 2d

1724. Benjamin Franklin worked in London as a journeyman printer: returned to America in 1726.

- 1728. The first paper-mill in America, at Elizabethtown, New Jersey.—N. and Q., 2d Series, Vol. 1v, p. 105.
- 1731. The Gentleman's Magazine, commenced by Edward Cave, printer, at St. John's Gate, Clerkenwell.
- 1734. Dr. Sterne, Bishop of Clogher, gave £1000 to Trinity College, Dublin, for the purpose of erecting a printing office.
- 1740. The first circulating library in London, by a bookseller, named Wright, No. 132 Strand.—TIMPERLEY, p. 664.
- 1744. Sallust. Belli Catilinarii et Jugurthini historiæ. Edinburghi, Guil. Ged, aurifaber Edinensis non typis mobilis, sed tabellis ut vulgo fieri solet seu laminis fusis excudebat. 1744. One of the earliest specimens of stereotype printing, by William Ged, a goldsmith, of Edinburgh.
- 1745. Died, Dr. Jonathan Swift, in Dublin (born in Dublin, November 30, 1667).
- 1746. The Aberdeen Journal, the first newspaper or periodical work north of the Frith of Forth.—TIMPERLEY, p. 674.
- 1758. Virgilius, 8vo, printed by Baskerville, Birmingham. His first issue, and the first work printed on woven paper.
- 1751. About this date bookbinders began to use sawn-backs, whereby the bands on which the book is sewn were let into the backs of the sheets, and thus no projection appears, as seen in all bindings of a previous date. It is supposed to have been first used by the Dutch. It soon superseded the old method. Bands were afterwards only used for school books. Previous to this time calf-gilt (see Dictionary) was the fashion, and open backs had been very little used.
- 1753. The British Museum established by Act of Parliament.
- 1754. June. No. 1 Annual Register, printed by R. Dodsley.
- 1755. Smith's Printers' Grammar. The first work of the kind in English.
- --- First edition of Dr. Johnson's English Dictionary, for which he received £1575.
- 1756. From 1700 up to this date the yearly average of new books (including tracts) was 93.—TIMPERLEY, p. 697.
- 1757. Horace Walpole's private press at Strawberry Hill established.

- 2761. The Stamp Duty on newspapers was made a penny, or £4 1s. 8d. for the 1000 sheets.
- 1764. January 24. Harvard College, Cambridge, Mass., destroyed by fire, and the State Legislature immediately voted funds to erect a new building. The library contained, in 1858, 75,500 volumes.—Guild's Librarian's Manual, p. 121.
- 1768. Circulating Libraries first established by Samuel Fancourt, who died this year.—WATT's Bib. Brit. See 1740.
- 1769. The Nautical Almanack commenced by Dr. Maskelyne, continued by Government, and generally published three years in advance.
- 1770. Luckombe (Philip). History and Art of Printing. The most satisfactory work of the kind to be met with. Always quoted from by subsequent writers.
- 1772. The Bible first printed in the Manx language—considered the standard of the orthography of the language.
- 1774. Irish Newspapers first stamped.
- 1776. May. The Newspaper Stamp Duty increased to three half-pence.
- 1783. Logographic Printing (words cast in one piece) patented by H. Johnson and Jno. Walter of the *Times*. Soon disused.—HAYDN.
- 1784. Embossed Printing for the blind, invented by Valentine Hally.—Townsend.
- 1787. Aug. The Newspaper Stamp Duty advanced from three half-pence to twopence; in 1794 to twopence half-penny; and in 1797 to threepence half-penny. In 1815 the highest rate of the stamp was obtained, when the amount was fourpence.
- 4790. April 17. Died, at Philadelphia, Benjamin Franklin; born in Boston, 17th Jan., 1706.
- 1798. Earl Stanhope perfected the press that bears his name.—

 Abridgment of Specification of Printing, p. 22.
- •800. Litnographic printing invented by Aloys Senefelder.
- 1811. The sheet H of the April number of the Annual Register, the first work printed by a Machine.—Townsend.
- 1814. Nov. 28. The Times printed by steam power; the first use of steam in printing.

- 1817. Lithographic Printing introduced into England by R. Ackerman.
- The first book printed by steam power was Dr. Elliotson's edition of Blumenbach's Physiology.—Notes and Queries, March 22, 1856.
- 1823. May 20. The whole Chinese Version of the Scriptures was finished at Malacca.—Cotton's Typ. Gaz.
- 1827. Printing in raised letters for the blind.—HAYDN.
- 1828. Publication of the *British Almanac* by the Society for the Diffusion of Useful Knowledge. The first really useful almanac.
- 1829. Jan. 19. The Times issued for the first time in a double sheet, previous to which the Supplement had to pay the two-penny stamp.
- 1834. The heavy tax on almanacs of 1s. 3d. each abolished.
- 1836. The Newspaper Stamp Duty was reduced to a penny, and a half-penny on supplements; and again in 1854, the compulsory use of the stamp was abolished, except as the means of passing the papers through the post.
- 1844. June 6. Patent (No. 10,219) of the Anastatic process of printing enrolled. (Communicated by James Woods.)
- 1850. The first "Libraries Act" received the Royal assent, 14th of August this year; repealed in order to be amended 1855, and a new act passed. Amended by the act now in force (29 and 30 Vic., c. 114).
- 1856. The large colored prints of the Illustrated News begin.
- 1870. Sept. 24. During the siege of Strasburg, the magnificent library in the Temple Neuf was set on fire by a bomb-shell and totally destroyed, together with a museum of paintings in the Place Kleber.—Times newspaper, Oct. 8 and 12, 1870.
- Oct. 1. A reduction in the book-postage, and the introduction of half-penny postage cards and half-penny stamps for newspaper and printed matter.

PART III. USEFUL RECEIPTS.

To Remove Stains of Oil, Grease, Ink, &c.—Chlorine water, or a weak solution of chloride of lime, removes stains, and bleaches the paper at the same time, but this involves pulling the book to pieces. If the stains are small, they may be removed with a weak solution of chloride of lime—a piece, the size of a nut, to a pint of water, a camel's hair pencil, and plenty of patience.—Hannett's Bibliopegia, p. 390.

Another.—Spirits of salts, diluted with five or six times its bulk of water, applied to the spot, and after a minute or two washed off with clear water, removes stains of writing ink. Chlorine water, or solution of chloride of lime, is better and easier to manage.—1b., p. 390.

Another.—Oxalic, citric, or tartaric acid may be applied upon paper or plates, without fear of damage. These acids do not affect printing ink.—Ib., p. 391.

To Remove Iron Stains.—Apply, first, a solution of sulphuret of potash (liver of sulpher), and afterwards one of oxalic acid. The sulphuret acts upon the iron, and renders it soluble in diluted acids. All solutions for taking out stains must be well washed out of the paper, or they will rot it.—Ib., p. 391.

Grease or Wax Spots.—May be removed by washing the part with ether, chloroform, or benzine, and placing it between white blotting-paper; then pass a hot iron over it.—Ib., ib.

Another.—A more expeditious, and by some thought the best way, is to scrape fine pipe-clay, magnesia, or French chalk, on both sides of the stain, and apply a hot iron above, taking great care that it be not too hot. The same process will remove grease from colored calf; even if the spot be on the under side of the leather it may thus be clearly drawn right through.—Ib., ib.

Another.—After gently warming the paper, take out all the grease you can with blotting-paper and a hot iron, then

dip a brush into essential oil of turpentine, heated almost to ebullition, and draw it gently over both sides of the paper, which must be kept warm. Repeat the operation until all is removed, or the thickness of the paper may render necessary. When all the grease is removed, to restore the paper to its former whiteness, dip another brush in ether, chloroform, or benzine, and apply it over the stain, especially the edges of it; this will not affect printers' or common writing ink.—Ib., p. 392.

REMOVING OIL STAINS FROM BOOKS.—In Notes and Queries, for December 10, 1863 (p. 495), a correspondent, J. C. Lindsay, writing from St. Paul, Minnesota, says, "The remedy is sulphuric ether. If the stains are extensive, I am in the habit of rolling up each leaf, and inserting it in a wide-mouthed bottle, half full of sulphuric ether, and shaking it gently up and down for On removal, the stains will be found to have disapa minute. peared; the ether rapidly evaporates from the paper, and a single washing in cold water is all that is required afterwards. naphtha oil and benzine possesses the same qualities of dissolving tallow, lard, wax, or similar substances of this class. Naphtha is an excellent solvent, but unless exceedingly pure is apt to tint Ether and chloroform, although more expensive, are much more pleasant, efficient, and safe to use. Any operationswith ether, chloroform, or benzine; should never be conducted by candlelight, as their vapor is apt to kindle even at several feet from the liquid."

TO KILL AND PREVENT BOOKWORMS.—Take one ounce of camphor, powdered like salt, one ounce of bitter apple, cut in halves, mix, and spread on the bookshelves, and renew every eight or ten months. (N. B.) If bitter apple (Colocynth) cannot be procured, use tobacco.—WILLIAM BATES, in Notes and Queries, Jan. 18, 1868.

Scent of Russia Leather.—This peculiar odor, which some persons like, but to many is very disagreeable, is given with Empyreumatic oil of the birch.—Hannett's Bibliopegia, p. 394.

Perfume of Books.—Musk, with one or two drops of oil of Neroli, sponged on each side of the leaves and hung up to dry, will give a powerful odor. A more simple plan is, to place a vial of the mixture on the bookcase, or place there pieces of cotton impregnated with oil of cedar or of birch.

OF GIVING CONSISTENCY TO BAD PAPER.—Make a strong size, in proportion of one ounce of isinglass or gelatine to a quart of water, and boiled over the water; afterwards add a quarter of

a pound of Alum: when dissolved, filter through a sieve. The paper must be passed through the size at a heat wherein the hand may be held; then hung on lines to dry gradually; not exposed to the sun in summer, or a room too warm in winter: afterwards press.—Ib., ib., p. 393.

Polishing Old Bindings.—Take the yelk of an egg, beat it up with a fork, apply it with a sponge, having first cleansed the leather with a dry flannel. When the leather is broken, rubbed, or decayed, rub a little paste into the parts to fill up the holes, otherwise the glair would sink into them and turn them black. To produce a polished surface a hot iron must be passed over the leather.

ANOTHER.—The following is, perhaps, an easier, if not a better, method: Purchase some "Bookbinders' Varnish," which may be had at any color shop, clean the leather well, as before, if necessary, using a little water to do so, but be sure to rub dry before applying the varnish, which may be done with wool, lint, or a very soft sponge. Be sure to rub dry before varnishing.—
Notes and Queries, 2d Series, Vol. x, p. 401.

ANOTHER.—A little glue size, used very thin, is better than beeswax and turpentine. The very best is a varnish made in France, called "French Varnish for Leather," and is sold at fourteen shillings a pound. It may be had at Manders', in Oxford Street, or any good varnish maker. There is a common sort, to be had at Reilly's varnish factory, 19 Old Street, Saint Luke's, at three and sixpence a pound.—Notes and Queries, 2d Series, Vol. 1x, p. 423.

VARNISHING OLD BOOKS .- A writer in Notes and Queries, 2d Series, Vol. 11, p. 155, says: "Little can be done by compositions to preserve leathers; but, in some cases, varnish may tend somewhat to repel the action of the atmosphere and deleterious gases, but it is apt to harden the leather at the joints where the greater action takes place in opening a book. No doubt old bindings may be furbished up, but some composition to replace the unction dried out of the leather, without staining or injury, so as to render it pliable and soft, is still a desideratum. of ventilation does much harm. Books want air. The library of the Athenaum suffered so much some time ago from gas and heat, that the backs of calf bindings crumbled upon touching. Light, without injury to color—moisture, without mildew, and air without soot—are as necessary to a library as to a greenhouse."—LESLIE SEMMES, F.S.A.

London gas, which produces sulphurous and sulphuric acids in burning, is a great enemy to bookbinding. Libraries containing choice bindings should never be lighted with gas.

To CLEANSE WOOD BLOCKS.—M. Leblanc Hardel, printer, at Caen, by the advice of a chemist of that town, uses benzine instead of turpentine, and reports that it volatises more rapidly, does not gum up the type or injure the block; renders the face of the wood smooth, and, consequently, increases the fineness of the work produced. From the rapidity with which it dries, it allows the forms to be washed without removing them from the press or machine.—CRISP'S Printers' Business Guide.

COPYING INK.—White purified honey, three parts; white glycerine, three parts; black or colored ink, eleven parts: mix well, and let stand for a week. For very fine character, two parts of glycerine and honey is sufficient.—CRISP'S Printers' Business Guide.

TO REMOVE INK STAINS.—Muriate of tin, two parts, with double its quantity of water, applied with a soft brush, will remove stains. The paper, then, must be passed through cold water.—Crisp's Printers' Business Guide.

TO KEEP INK FROM FREEZING.—Add a few drops of brandy or other spirit. A little salt will prevent it from mouldering. When ink is allowed to freeze or mould, it loses its blackness or beauty.—CRISP'S Printers' Business Guide.

TO MAKE OLD WRITING LEGIBLE.—In a pint of boiling water put six bruised gall-nuts, and let it stand for three days. Wash the writing with the mixture to restore the color, and, if not strong enough, add more galls.

STRONG PASTE.—Add to two large tablespoonfuls of flour as much powdered rosin as will cover a farthing. Mix with strong beer, and boil for twenty minutes. To keep paste from moulding, add 15 grains of corrosive sublimate to every half-pint of paste made. This is poison.—Crisp's Printers' Business Guide.

To Render Paper Fireproof.—A strong solution of alum will render it fireproof. Brown wrapping paper, saturated with a solution of half a pound of tungstate of soda, in a gallon of water, is rendered uninflammable.

PAPER THAT RESISTS WATER.—By plunging unsized paper once or twice into a clear solution of mastic in oil of turpentine, and drying it afterwards by a gentle heat can be made to resist

moisture, and, without being transparent, has all the properties of writing paper, and may be used for that purpose. When warehoused, it is secure from mould, mildew, mice, or insects.—CRISP'S Printers' Business Guide.

VARNISH FOR MAPS AND DRAWINGS:

- 1. After being washed over with a solution of isinglass, or gelatine, dissolve 2 ounces of oil of turpentine with 1 ounce of Canada balsam, and apply with a soft brush.
- 2. Two coats of isinglass, or gelatine alone, laid on with a camel's hair brush, will much improve a map or print.
- 3. A thin solution of gutta percha, run over maps, improves them.
- 4. Parchment size, brushed over pencil-drawings, keeps them from rubbing.—CRISP's Printers' Business Guide.
- Common porter makes a capital fixer for pencil or chalk drawings, and gives them a pleasant tint as well.

Soiled Books.—In reply to a query, in Notes and Queries, relative to taking stains out of old books, the following advice is given by Shirley Hibberd: "Take the book to pieces, if much stained; if not, only take out the leaves that require cleaning. Lay a sheet or a few pages in a large earthenware dish, and press on them some boiling water. Let them lie for six or eight hours; then take them out and lay them between clean blotting paper till dry. A drop, or less, of muriatic acid may be added; but there is a risk in using it when the fabric is aged." Practice first with old fly-leaves, to acquire experience in handling the wet paper.

Notes and Queries, March 10, 1860, 2d Series, Vol. x, p. 186.

To Prevent Colors from Sinking or Spreading on Maps or Common Paper.—Wet the paper two or three times with a sponge dipped in alum water (3 or 4 ounces to a pint), or with a solution of white size, observing to dry it carefully after each coat. This tends to give lustre and beauty to the colors. The colors should also be thickened with a little gum water. Before varnishing maps after coloring them, two or three coats of clear size should be applied with a soft brush—the first one on the back.—Cooley's Cyclopædia of Practical Receipts, p. 722.

ACKERMAN'S LIQUOR FOR PRINTS.—Take of the finest pale glue and white curd soap, 4 ounces; boiling water, 3 pints; dissolve, then add of powdered alum, 2 ounces. Used to size prints and pictures before coloring them.—Cooley's Cyclopadia of Practical Receipts, p. 1072.

ABSORBENT PAPER.—Notes and Queries, 1st Series, Vol. XII, p. 133. Dissolve a drachm of alum in three ounces of spring water, and sponge the paper with it; when dry, it will bear writing upon without blotting. You may also write on absorbent paper with common ink by mixing gum water with it.—F. C. H.

ANOTHER.—Having had much experience in foreign books, and the papers on which they are printed—more particularly noticing the absorbent nature of modern German works—I would advise "C." to make his notes upon their margins in pencil, a card being introduced under the leaf to make the line clear and sharp, as I do not think anything could be done to impart size to the paper of a bound book without injury to its appearance. Books may be with ease sized prior to binding, and the paper materially strengthened.—LUKE LIMNER.

ANOTHER.—Finely powdered pounce, rubbed in lightly with the finger, and then burnished with an ivory folder, will cure the most absorbent paper. But if, as is generally the case with German manufacture, the paper has a tinge, the burnishing whitens it. For such paper (as for all, except that the resort requires a poultry yard) the white of a fresh egg applied lightly with a flat camel's hair pencil, produces a sizing like foolscap. It takes but a few minutes to dry, and is perfectly transparent.—S. H. A., in Notes and Queries, 2d Series, Vol. 1, p. 243.

TO MAKE COPYING INK:

- Sugar candy or lump sugar, I oz.; or treacle or moist sugar, I¹/₄ oz.; rich black ink, I¹/₂ pint; dissolve.—
 Cooley's Cyclopædia of Practical Receipts.
- 2. Malt wort, I pint; evaporate it to the consistence of syrup, and then dissolve it in good black ink, 1½ pint.—
 COOLEY'S Cyclopædia-of Practical Receipts.
- 3. Solazzo juice, 2 oz.; mild ale, ½ pint; dissolve, strain, and triturate with lamp black—previously heated to a dull redness in a covered vessel—½ oz.; when the mixture is complete, add strong black ink, 1½ pint; mix well, and in two or three hours decant the clear.—Cooley's Cyclopædia of Practical Receipts.

Obs.—After making the above mixture, they must be tried with a common steel pen; and if they do not flow feeely, some more unprepared ink should be added until they are found to do so.

To Remove Grease Stains.—Mr. Bone, in a discussion on Mr. John Leighton's paper on Library Books and Bindings, read at the meeting of the Society of Arts, Feb. 23, 1853, stated that he had found "the india rubber solution" to be a very excellent thing to extract oil or grease spots from books, whether bound in leather, silk, or cloth. It might also be used for removing similar stains from the insides of books, as well as from furniture, covers, carpets, rugs, &c. The process was very simple, and consisted in laying on a coat of the solution and leaving it to dry; it should then be removed with a piece of ordinary india rubber. It is also very convenient for fixing prints in a scrap-book, being superior to paste or gum, as it is sufficiently adhesive to firmly hold them, while they might easily be detached at any time without damage either to scrap book or engraving, as the india rubber could be removed in the manner he has described.

METHOD OF TAKING OUT INK.—Notes and Queries, 2d Series, Vol. XII, p. 114:

- and rock alum, boil them in white wine for half an hour in a new pipkin. This will at once remove stains of ink from paper or parchment.
 - 2. Distil equal quantities of nitre and vitriol; dip a sponge in the liquid and pass it over the ink, which will be at once removed.
 - 3. Distil equal quantities of sulphur and powdered saltpetrefor the same purpose.
 - 4. Rub the stain of ink with a little ball made of alkali and sulphur.—F. C. H.

ANOTHER.—Notes and Queries, 1st Series, Vol. XII, p. 133. A small quantity of oxalic acid, or muriatic acid, somewhat diluted, applied with a camel's hair pencil, and blotted off with blotting paper, will, in two applications, quite obliterate any traces of modern ink. By the aid of oxalic acid, I have restored a page, on which an inkstand had been upset, to almost primitive purity.—WILLIAM FRASER, B.C.L.

ANOTHER.—"M. Chaptal remarks that, since the oxygenated muriatic acid had been found capable of discharging the color of common writing ink, both from parchment and paper, without injuring their texture, it had been fraudulently employed," &c., &c.—J. EASTWOOD.

RESTORING WRITING ON, AND PRESERVING OLD PARCH-MENT.—A correspondent in Notes and Queries, 2d Series, Vol. v, p. 90, signing "H. M. R.," enquires how he should treat an old parchment document to restore the writing on the parts rendered quite illegible by damp. An editorial note gives the following information: ["Manuscripts affected by damp may be strengthened by the use of size; but writing effaced by damp is beyond revival. Where any trace of writing remains, it may be rendered legible by a judicious use of hydrosulphate of ammonia, laid upon the spot with a soft brush. The operation should be performed in some spot where the effluyium arising from this liquid would be confined to the operator alone, as it is far from being agreeable. An infusion of galls has been used by some for this purpose, but the Cottonian charters in the Museum afford unhappy proof that such a remedy is worse than the disease, the writing being entirely obliterated, and the appearance of the document spoiled, by the too liberal application of the infusion. The hydrosulphate evaporates speedily, and leaves not a trace The parchment spoken of by "H. M. R." should be allowed to soak in clear spring water, into which a small quantity of spirits of wine has been previously infused, until it is rendered soft and pliable; then let it be carefully removed, laid upon a clean napkin, and the superficial damp removed with a sponge, taking care that no friction is allowed; then take some strips of cardboard or thick paper, lay the parchment upon a board, and, placing the strips along the margins, nail it securely, stretching it smooth, with care, at the same time; allow it to dry gradually, and it may be then removed and inlaid or framed as the operator desires."

To MAKE FIREPROOF PAPER.—This can be done either by solutions of chloride of zinc, or the liquid sulphuret of calcium or of barium, the same being afterwards steeped in a solution of sulphate of iron. The cost is very little, and paper for drawing up wills, legal documents, bank-notes, &c., should be so treated.

Notes and Queries, 2d Series, Vol. v, p. 129.

IMPRESSIONS OF WAX SEALS.—Dr. Bachhoffner, in a lecture on "Nature Painting," delivered some years ago at the Polytechnic Institution, proved by illustration that impressions could be taken from wax seals on lead or iron without injury to the seal. He placed a sealed envelope on a piece of lead, which was on an anvil; his assistant struck the envelope directly over the seal a sharp blow with a heavy hammer; the impression was

taken in the lead, the seal remained uninjured. The lead would give any number of impressions. The slow must be quick and violent, else the wax will be broken.—S.

ANOTHER.—I find that the best way of copying small seals is by taking an impression in lead. This is done in the following manner: Take a piece of lead, as soft as possible, the size of the seal, and about half an inch thick (I use flattened bullets); smooth and polish one side, and place it on the seal, which must rest on something solid, as a flagstone. Strike the lead a sharp blow, well directed, and the result will be a beautiful impression. If the blow is struck evenly, not the slightest injury will accrue to the seal.—J. Ashton, in *Notes and Queries*, 1st Series, Vol. XI, p. 113.

Though the authority from which the receipts given is always stated, they have all been examined, and, in many cases, revised by a practical chemist of great experience, who selected them from a very large number submitted to him as the cheapest, most easily applied, and effectual of the kind. Many other useful receipts, on subjects similar to the preceding, will be found in Bonnardot's Essai, noticed in the Bibliographical list.

PART VI.

DICTIONARY OF TERMS.

- ABBREVIATION (bibliography).—Fr., l'abbréviation; Ger., abbreviatur. Characters, or else marks or letters to signify either a contracted word or syllable.—See Part VII, "Miscellaneous," Art. Abbreviations.
- ACRAOMATIC BOOKS.—Books containing some secret and sul lime matters, calculated for adepts and proficients on the sul ject.—Rees' Cyclopædia (Books).
- ACROSTIC.—Gr., akros high, and stichos, a verse. A Greek term, signifying literally the beginning of a line or verse, applied to a number of verses, so contrived that the first letter of each line or verse, being read in the order in which they stand, shall form some name or other word or words. Porphyrius Optatianus, a writer of the fourth century, is considered by some to be the inventor.—WHEATLEY'S Of Anagrams.
- ADMIRATION, NOTE OF (!).—This is the Latin Io (an interjection of joy) written in the same: first of then !.—Bilder-dijk, as quoted in Notes and Queries, Dec. 29, 1855.
- ADULTERISM (bibliography).—Name altered or adulterated, as d'Alton (Dalton), De Foe (Defoe).—O. H.*
- ADVANCE SHEETS (printing).—Sometimes called "early copies." Portions of a work supplied elsewhere previous to publication: generally for simultaneous reproduction.
- ALBUM, i. e., THE BLANK BOOK.—Originally applied to the books kept in every church or monastery for the registry of the deceased, in which the names of the benefactors were recorded, that they might be prayed for, &c. The Venerable

^{*} All articles marked O. H. are taken from "A Martyr to Bibliography," by O. Hamst, i. e., Ralph Thomas, who quotes them from a "List of Technical Bibliographical Terms," after Perquin de Gembloux.

- Bede is the first writer known who uses the word in his Life of St. Cuthbert (written ante 721). The earliest specimen of an English album is the Album or Book of Life, now in the British Museum (Cott. MSS., Dom VII).—See Notes and Queries, 1st Series, Vol. VII, p. 235, 341.
- AMPHIGORIC.—Greek, amphi, about, goros, round. A term applied to nonsensical verses, a rigmarole, or, more, literally, a round-about, with seemable meaning enough to put one on finding it out, though, if findable, not worth the finding. Its truest version, perhaps, in our vernacular, is twaddle.—E. L. S., in Notes and Queries, 4th Series, Vol. III, p. 224, where examples and further information are given.
- ALMANAC-DAY.—The day on which almanacs for the new year are ready by the publisher for delivery to the trade. It is by custom fixed on the 21st of November, though, under peculiar circumstances, it is sometimes later.—Bookseller.
- ALLITERATION.—Latin, al for ad, to, and litera, a letter; French, allitération. The repetition of the same letter at the beginning of two or more words immediately succeeding each other, or at short intervals.—BOAG. See Wheatley's Of Anagrams, p. 23, and Notes and Queries, 2d Series, Vol. VIII, p. 412.
- ALLONYM (Allonymous) (bibliography).—False proper name. Work published in order to deceive, under the name of some author or person of reputation, but not by him, as Peter Parley (Annual).—O. H.
- ALPHABETISM (bibliography).—As A. B. C., X. Y. Z., frequently used.—O. H.
- ANAGRAM (bibliography).—The letters of the name or names arbitrarily inverted with or without meaning.—O. H.
- Greek, anagramma, a transposition of letters. Anagrammatism or malagrammatism is defined by Camden as "The dissolution of a name truly written into its letters as its elements, and a new connection of it by transposition, without addition, subtraction, or change of any letter, into different words, making some perfect sense applicable to the person named," as Horatio Nelson—Honor est a Nilo.
- ANANYM (bibliography).—See Boustrophedon.—O. H.
- ANASTATIC PRINTING.—Greek, anistemi, to raise up. A mode of obtaining facsimile impressions of any printed page or engraving without re-setting the types or re-engraving the

plate. The printed page or engraving being saturated with diluted nitric acid, which does not affect the part covered with printing ink, a transfer is taken on a plate of zinc, which is soon corroded or eaten away by the acid from the non-printed parts of the page, leaving the printed portion in slight relief. A further application of acid deepens the corroding, and heightens the relief to the extent necessary to enable the subject to be printed in the ordinary manner.—Imp. Dictionary, Supp.

ANONYM.—Book without a name on the title.—O. H.

ANONYMOUS.—Book printed without the author's name on the title.

APOCONYM (bibliography).—Name deprived of one or more initial letters.—O. H.

APOCRYPHAL (bibliography).—Book whose author is uncertain.

APOSTROPHE (printing).—French, l'apostrophe; German, apostrophe. A sign of abbreviation (') used for letters or syllables omitted at the commencement or end of words, as shou'd, 'bate, 'prentice, tho', and in the genitive case singular number, ending with s, as James'. "The apostrophe is not used for abbreviation in the Holy Scriptures, nor in Forms of Prayers, but everything there is set in full and at length. To this even the Latin law-language had regard, and did not shorten the word Dominus, when it had reference to God; whereas Dom. Reg. is put where our Lord the King is understood.—Savage's Dictionary of Printing.

ARISTRONYM (bibliography).—Title of nobility converted into or used as a proper name.—O. H.

ARMARIAN.—An officer in the monastic libraries who had charge of the books to prevent them from being injured by insects, and especially to look after bindings. He had also to keep a correct catalogue.—Chambers' Journal, No. 276, p. 239.

ASCETONYM (bibliography).—The name of a saint used as a proper name: as Saint Jean (la mère Angélique de), (i. e., Angélique d'Arnauld d'Andilly).—O. H.

ASTERISK (bibliography).—Greek, asteriskas. The figure of a star, thus (*), used in writing, either to denote an omission, an addition, or some remarkable passage in a book.

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This Number contains the second part of a "Dictionary of Terms" of "A Handy Book about Books."

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THE AMERICAN BIBLIOPOLIST,

A Monthly Literary Register and Repository of Notes and Queries.

Vol. VI.

NEW YORK, MARCH & APRIL 1874.

Nos. 63 & 64.

LITERARY (AND OTHER) GOSSIP.

The Title-pages and Indexes for the BIBLIOPOLIST for 1872 and 1873 are both printed, and will be mailed on receipt of 10 cents each. The Index for 1872 was announced a long time ago as ready; an accident with the type at the printers, and the delay of an assistant in rearranging the matter, prevented its actual issue.

In London, on May 18th, 1874, will commence the sale of perhaps the most extensive, interesting, and valuable collection of books that has been sold in half a century. The books comprise Original Editions, Books of Hours, Specimens of the Early Pinters, Early English Poetry, a grand collection of Shakespeariana, including several of the original 4to plays, all the four folios, and numerous rare miscellaneous books relating to the great poet and his works. The collection generally is surpassingly rich in dramatic literature. The books were the property of the late Sir William Tite, who possessed not merely the fondness for collecting, but joined with the ardor of bibliomania a refined and cultivated understanding. He is author of numerous addresses and lectures, and occupied a high position in the society of architects. He gave considerable attention to the collection of manuscripts, and wrote a monograph upon the subjest. We shall attend the sale, in London, and in our next number take pleasure in giving a short account, with prices of the rarer books.

Our friends the bibliophiles and bibliopoles of Paris were surprised the other day, when they assembled to view the books of M. Dancoisne, previously to their being disposed of by auction, by the appearance among them of a commissary of police and another officer of justice. These came to claim, on behalf of the Bibliothèque Nationale, and in the name of M. Taschereau, its chief, a certain MS., entitled "Gratiani collectio SS. Canonum et Decretorum, cum veteribus glossis," &c. The work in question, which is a highly valuable MS. of the fifteenth century, ornamented with thirty-eight grand miniature paintings, and the pages richly illuminated throughout with 600 heads introduced at the beginings of the chapters, was claimed by M. Taschereau as having belonged originally to the library at Troyes,

from which it was to have been transferred to the library at Paris in the year 1804, and a receipt was then actually given for it by M. Chardon de la Rochette. Before it reached the Bibliothèque Nationale, however, it was stolen, together with a quantity of books. M. Taschereau consequently claims the MS. as being the identical one thus lost or stolen, and it has been surrendered to him, of course under protest. But immediately there arises this difficulty, namely, that the MS. offered for sale came from the Perkins Library, which was disposed of last year by auction in England. It was then purchased by M. Bachelin-Deflorenne for the sum of 260/., after a sharp contest with M. Fontaine, of Paris, and Mr. Quaritch, of London. There is no mark of any kind to identify it absolutely with the copy in the Troyes library, which, by the way, was said to be in a binding of black velvet, whereas the Perkins copy is bound in Russia leather, with the Perkins mark upon it. Moreover, the Troyes copy was alleged to have a frontispiece at the commencement, whereas in the Perkins there is only a blank leaf. When it is remembered that there are duplicates and triplicates of some of the valuable MSS. of the fourteenth and fifteenth centuries, very closely corresponding with each other, we think it will prove a difficult matter for M. Taschereau to establish the right of ownership claimed for the Bibliothèque Nationale.

The highest prices fetched at M. Dancoisne's sale are the following: "Œuvres d'Alain Chartier," Paris, 1529, 40/. 12s.; "Fables Choisies de La Fontaine," 4 vols., 1755-59, 52/.; "Contes et Nouvelles," by the same, 2 vols., 1762, 50/.

Under the title of "Shakespeare's Plutarch," Mr. Skeat will edit, with introductory notes and glossarial index, those entire biographies and scattered passages from Sir Thomas North's translation of Plutarch, which Shakespeare drew upon in so many of his plays. The volume will be published by Messrs. Macmillan.

Prof. Von Ranke is engaged in re-editing his "History of the Popes," with reference to the relations between Pio Nono and the German Empire. The professor is now more than seventy-five years old, but is as active as ever.

"Edward the Third" is on the list of works to be issued by the New Shakespeare Society; but that the doubts entertained regarding the propriety of ascribing the play to Shakespeare, and the existence of an edition, published by Prof. Delius, have caused the Society to pause before proceeding to bring out an edition of its own.

Mr. William Cullen Bryant, assisted by Mr. Sydney Howard Gay, has in preparation a "Popular History of the United States." The work will be in three volumes, and is to be illustrated.

Mr. Percy Fitzgerald is editing a new edition, in three volumes, of Boswell's "Life of Dr. Johnson." Boswell issued two editions of his book, the first in 1791, the second in 1793. At his death, when the preparation of a third edition had just begun, Malone took up the task, and under his supervision no less than four editions were issued. The s'xth, or fourth from the author's death, was issued in 1811, and was the last superintended by Malone, who died in that year. From the date of his death this edition remained the standard one, un'il the year 1831, when it was supplanted by Croker's edition in five volumes, which under various forms has held its place until the present moment. Malone's and Croker's are substantially the ground-work upon which all succeeding editors have worked. Malone seriously exceeded the privileges of his literary executorship in converting notes into text and vice versa, in shifting the place of notes, and "revising" the text itself. Croker's performance was nearly unique in the annals of editing. Not only did he make interpolations in the text on a vast scale, but he overloaded the whole with elaborate notes. This extraordinary treatment of an author was long ago exposed by Mr. Carlyle. Croker admitted his mistake, and in a later edition withdrew the bulk of the intruded matter. In this new edition, the reader will have the original text of Boswell's first edition exactly as it was printed, with the old spelling, punctuation, paragraphs, &c. Text, notes, and alterations will now, for the first time, be given complete, distinct, and fenced off, as it were, from such notes and illustrations as are supplied from other sources.

A grant has been made by Her Majesty of 75/. out of the civic list to Mrs. Moxon (Lamb's "Isola"). Mr. Tennyson has headed the subscription for her benefit with 100/.; Lord Houghton gives 20/.; Mr. Murray, 21/.; Mr. Forster, 10/. 10/.; and Messrs. Longmans, 10/. At the same time, it is due to Messrs. Ward, Lock & Tyler, who at present publish the works belonging to Mr. Moxon's estate, to say, that they have scrupulously fulfilled the obligations imposed on them by the trust deed. Mrs. Moxon's difficulties are not owing to them.

Under the heading of "A Singular Coincidence," the Paris Figaro contends that the libretto of M. Offenbach's "Orphée aux Enfers" was suggested by one of the light pieces written by Mr. Disraeli, a classical squib, a translation of which, by M. C. de Franciosi, was published in 1855 in the Revue du Nord de la France. The entrance of Orpheus into Pandemonium, the imprecations of the Furies, the intercession of Panserpine to induce Pluto to depart with Eurydice, the protests against any refraction of the fundamental laws des Enfers, which forbid the departure of any mortal therefrom who has once crossed the Styx, and the consequent resignation of Pluto's ministers, are amusingly described.

Last March, at Paris, a bust of the first Parisian printer, Ulrich Gering, was inaugurated at the library of Sainte Geneviève, by M. de Fourtou, minister of public instruction, assisted by M. Ferdinand Denis, keeper of the library, and by several representatives of the printing and publishing interests in Paris. It is now rather more than four centuries since printing was introduced into Paris, the first book having been printed without date, but in or about the year 1470. This was "Gasparini Pergamensis Epistolæ," in the colophon of which appear these lines, containing the christian names of the three printers:

Primos ecce libros, quos hæc industria finxit Francorum in terris, ædibus atque tuis. Mıchael, Udalricus, Martinusque magistri Hos impresserunt, ac facient alios.

The full names of these printers were Michael Friburger, Ulrich Gering, and Martin Crantz, so that Gering can scarcely be called the first printer, but one of the first three printers at Paris. Gering, again, was not a Frenchman, but a foreigner, having been born in the diocese of Constance. Our first English printer, William Caxton, was an Englishman of Englishmen, born in the Weald of Kent. When may we expect, says The Athenaum, to see a statue or even a bust of him in the British Museum?

Mr. Blanchard Jerrold will write a personal and biographical sketch of the late Shirley Brooks, with the aid of materials in the possession of the family, for the May number of the Gentleman's Magazine.

We learn that M. Alexandre Dumas contemplates collecting Mdlle. Aimée Desclée's letters, and publishing them with a preface and a portrait of the unfortunate artiste. All those who knew her, will remember how gifted she was with wit in conversation and letter-writing.

Messrs. Sampson Low, Marston & Co. have in the press "The China Collector's Pocket Companion," by Mrs. Bury Palliser. It is meant to supply the want of a portable guide to marks and monograms, and as such may prove useful to the lovers of the "ceramic art."

A portion, consisting of 1c,000 copies, of a recent issue of the *Dundee 22dvertiser*, was printed on a paper manufactured from reeds grown on the banks of the Tay. The paper is said closely to resemble that made from jute. As far as the experiment has been tried, it is said to be satisfactory.

In France, the ruling passion of bibliomania has, for some years past, been for Grolier bindings; and people pay most extravagant prices for them. Quite lately, a provincial amateur wrote to a Paris bookseller that he was the fortunate possessor of a Grolier, which he was ready to dispose of for the moderate price of 2,200 francs. The bookseller readily accepted without seeing the book; but, lo! when it arrived, it was found that the binding was a mere remboitage: a real cover put on a worthless book; the whole, cover and contents, scarcely worth 30 francs. On his refusal to pay, the bookseller was summoned before the "Tribunal de Commerce" of Paris, The court, composed of tradesmen, who, it appears, are no adepts in bibliomania, decided in favor of the plantiff against the defendant, because they said the former announced that the book was in a Grolier binding, and not that it was bound for him. There is but one explanation of this. The court must have mistaken for a bookbinder the clever bibliophile, born in 1479, died 1565, whom Francis the first selected as his ambassador at Venice, and who left a worldrenowned library. A book which cannot be shown to have actually been in Grolier's possession is not worth purchasing, should the wolf be disguised twice over in the shepherd's clothes.

A correspondent, who lives at Rochester, writes to us:

"Permit me to suggest that an edition of Dickens' works should be brought out in classical English, The words used in the author's works are extremely disagreeable to read. I think that the language of the lower orders ought never to appear in print."

Our correspondent should confine his reading to the "Spanish Armada." Mr. Puff was "not for making slavish distinctions, and giving all the fine language to the upper sort of people," and therefore his work would suit our correspondent's taste. A prophet is not without honor, &c.

A new theatre, styled the Criterion, has been opened in London, and it is introduced to the public with a play by H. J. Byron, entitled "An American Lady." Mr. Byron has sought to combat that English form of "chauvinisme" which asserts itself in the condemnation of all things American. He brings to England an American woman of a pronounced type, and betroths her to a young English aristocrat of average emptiness of head. Each, as a means of proving agreeable, points out the deficiencies of the other. A nasal accent is arrayed against an aristo-

cratic mispronunciation of letters, and the caprices of American phraseology are shown to be equalled by the eccentricities of English slang. Meanwhile extravagance is proved to concern externals only, and a good heart is shown to exist in each case. Harold Trivass is a fine fellow in spite of his sleepy airs, his affectations, and his rudeness of speech. So brave and self-denying is, moreover, the restless, loudvoiced American, that she breaks off her engagement to the man she loves when she finds persistence in it will bring upon him the discovery of his father's baseness. British and American honor and goodness are thus vindicated, and the fact no one in his sane mind ever doubted, that Nature has produced such a thing as an American lady, is triumphantly established.

Those who wish for an interesting souvenir of the late monster trial in England, will do well to secure a copy of a volume of some 100 pages, put in evidence by the prosecution, and entitled "Letters and Documents written by the Claimant." In these letters we have in brief, not only a history of the fraud, but also a singularly happy and complete picture of the impostor himself. Indeed, as a study in abnormal ethics, they are something sui generis. In them are to be found the references to "Waping" as "a very respectiabel place"; to "that scamp Bowker "and "his tricks"; to "the blessed Maria"; to the defendant's fondness for "small" pork; to the "pore fellows" who made their "affidavids" so very "strong"; to the "anormous intress" which the defendant had to pay, and which was to "play the duce " with him when he came " into proussion "; to the "timper" of Mary, and the "sluvenly ways" of Rosa, and most of the gems of Mr. Hawkins's speech. An article upon their "Beauties" will shortly appear in one of the monthly magazines. The "Tichborne number" of the Graphic, the letterpress of which, by the way, was written by Mr. Moy Thomas, is said to have attained a sale of over 200,000 copies.

The Athenaum regrets to notice the death of Mary Wilson, the second daughter of "Christopher North," and the widow of the late John Thomson Gordon, Sheriff of Midlothian. Mrs. Gordon's life of her gifted father. published in 1862, is not a work of much literary merit, but, from the interest of the subject, it went through several editions. Few men who wrote so much ever left behind them such scanty material for biography as did Professor Wilson. Mrs. Gordon's elder sister, the widow of the late Professor Ferrier, survives her.

Miss Meteyard (author of the "Life of Wedgwood," and compiler of several works on his manufactures) is preparing for publication a "Handbook of Wedgwood Manufactures." Albert Way, the eminent archæologist, died last March. He was Director of the Archæological Society; he was a large contributor to the Archæological Journal, and edited Sir Samuel Meyrick's book upon "Ancient Arms and Armour."

We are sorry to hear of the death of Mr. William Shergold Browning, on the 4th instant, at an advanced age. Mr. William S. Browning was uncle of Mr. Robert Browning, the poet; and amidst other pressing avocations found time to give some attention to literature. His principal works were, two historical novels, one called "Hoel Morven," and the other the "Provost of Paris."

Messrs. Christie, Manson & Woods sold, on the 3d, 4th, 5th, and 6th inst., the fourth portion of engravings from the works of Turner, comprising nearly 900 lots, of which the following were the more important, with the prices realized for them: Ancient Carthage, engraved by D. Wilson, artist's proof, 12/1; another, 12/1; proof before letters, India, 10/.; another, 11/.—Ancient Italy, by Willmore, artist's trial proof, 13/.; another, 13/.-Modern Italy, by W. Miller, artist's proof, with etched title, 10/.; artist's proof, 10 guineas.-Heidelburg, by T. A. Prior, unfinished proof and etching, 111.; proof nearly finished, 121.; another, 101.-Mercury and Argus, by Willmore, touched proof, with MS. notes, 111.; trial proof, 121.; proof before letters, India, 10/.; proof before letters, India, 13/. The prints of which the remainders were sold on these days were, Ancient Carthage, Ancient Italy, Modern Italy, Heidelburg, Oxford, Venice, by W. Miller, Mercury and Argus, The Field of Waterloo, The Deluge, Fishing Boats off Calais, and Boccaccio.

The large old house on Chiswick Mall, sometimes called the Manor House, and known as the original seat of the Chiswick Press, so famous in typographical history, has been pulled down, and its materials sold. This building, says the Athenæum, was formerly an appanage to Westminster School, and was used as a sanitarium—as it was sometimes called, a "Pest-House." It is, or was, the property of Westminster School.

The most notable Welsh book that has been published here in many years is the "History of the Welsh in America" (12mo, 527 pp.), by Rev. R. D. Thomas, better known to his own countrymen as Iorthryn Gwynedd, a gentleman of great industry and an author of considerable repute, whose writings, however, display more vigor than elegance. Barring some faults of style, and occasional bias as to some events in which he himself was a participant, this book is a most valuable contribution to Welsh literature, methodically arranged and full of facts to be found in no other accessible form. The need of such a

work has been long felt, and we know of no person so well qualified for the task as Mr. Thom is. He has given a complete digest of Welsh-American history, secular and ecclesiastical, from the earliest times to the present. Beginning with a short sketch of the ancient Britons in Wales, he discusses the question as to whether Madoc came to America, and arrives at the conclusion that the known facts do not warrant the assumption that Madoc landed on this continent. An interesting account is given of the early Welsh immigration to Pennsylvania in the time of William Penn. Mr. Thomas refers with pride to the fact that Roger Williams was a native of Wales, and mentions several of his countrymen who participated in the Revolutionary War. The first considerable immigration was that to Pennsylvania, from 1682 to 1730; but from 1795 to 1805 a large number of Welsh Dissenters came here-Congregationalists, Baptists, and Calvinistic Methodists. The oldest Welsh settlements are those of Ebensburg, Pa., 1796, and Oneida County, N. Y., 1776. Thomas gives a detailed history of each settlement, with other information of a general character, religious statistics, a list of books and periodicals that have been and are now being published, and the names of authors and writers for magazines. One fault of the book is its too personal character, which detracts from its value as a book of reference. - Na-

CORRESPONDENCE.

Autograph Collectors. Cave!—The following characteristic letter is written by a Mr. Ingraham, a collector and amateur of Philadelphia. The original is in the possession of Mr. Gordon L. Ford, of the Tribune:

dear Sir Tuesday

I have Gunning Bedford's autograph, but it is in a book; Jacob Broom his son, James M. could furnish. deHaas I believe did not write in English. Ross's & Smith's I never saw, but I should think you might write Mr. Sprague one of the latter on some old paper which I cd. furnish you—and you can also send him several of For Geo Taylor's autographs. I can give him the mere signature of this last signer of the Declaration, but no more, if that will do.

Judge Todd was of our Sup. ct. not U. S. but his signature can be had here, and Trimble's at Washington; but, as I said before, you had bettter write them yourself for him, for that will do just as well. I can furnish the paper, and the substance you can get out of Miss Seward's letters, or Col. Burr's second volume.

Edwd D. Ingraham Jan 2d, 1838.

Mr. Smith.

Miss Louisa Washington.—The question was asked some time since in the BIBLIOP-OLIST, whose daughter the Miss Louisa Washington was who married Mr. Fairfax. Louisa Washington was the I answer. daughter of Warner Washington, of Fairfield, who was the son of John Washington, uncle to General George Washington. Warner Washington, of Fairfield, was married first to Miss Macon, second to Miss Fairfax, sister to Lord Fairfax. first cousin and his daughter Louisa second cousin to George Washington. Washington, of Fairfield, had one son, Warner Washington, of Audley Court, Clark county, Va., who was the grandfather of Captain Edward Crawford Washington, who was killed in the attack on Captain Wash-Vicksburg, May, 1863. ington's maternal grandfather was Edward Crawford, an officer of the Revolution wounded at Bunker Hill. Charles Fairfax, who died in Baltimore two years ago, was a descendant of Louisa Washington and William Fairfax, the last one of the name who might have been styled "Lord."

Kuklux.—This word is probably derived from the Romani word Kukalos, goblins, spectres.

E. R.

Travelling in Italy Forty Years Since.— The names in the following letter, no less than the information it contains, may give it interest to some readers. It was written by a lady in August, 1832, from Mola di Gaeta:—

"I am very fond of this place, where the seabreezes and bathing are so refreshing in summer time. The remains of antiquity in this neighborhood are wonderfully little known, considering they lie near the foad to Naples. Mme. and Mlle. Vernet, the wife and daughter of M. Horace Vernet, a famous French painter, and Director of the French Academy at Rome, are here. We mess together, They are very pleas. and drive and walk out, &c. ant people, Mile. is a beautiful girl, about eighteen, and highly accomplished. She speaks and writes English like a native, and is very well acquainted with that part of our literature which is usually read by foreigners; but it is rare at her age to find such a correct judgment both as to books and persons. Madame V. was making a calculation the other day of the expenses of living in this country, which I will tell you. She and her daughter travel in their own carriage with a pair of horses, coachman, footman and maid. They are not economical people, and like to live well. She tells me the whole expense of their traveling, living, &c., comes to about £300 a year, so that she thinks two ladies living together would find £500 sufficient for everything, including dress and any other little items. But, of course, it requires some experience as to treating with inn-keepers, and new comers could not easily manage so well, particularly English people."

The young lady here referred to afterwards became the wife of Paul Delarocne, and died childless, in 1845. If the union had been crowned with a son, the issue was to have perpetuated the two great artist names as Vernet-Delaroche. But, alas! from the time of Sheakespeare, and earlier, such anticipated hereditary glories have been denied to the descendants of men of great genius. The makers or inventors rarely become founders of families.

C.

Our Clever Things.—"N. & Q." has frequently pointed out parallel passages and apparent plagiarisms, but I have never seen a collection of the excuses made by the perpetrators thereof. Molière said, "Je reprends mon bien où je le trouve." Mr. Charles Reade recently claimed the right of the literary artist to "set jewels" even though the gems were the property of another. In the preface to the "Heiress" by Burgoyne (who was not a plagiarist) is quoted this paragraph from the preface to the "Rivals" of Sheridan (who was a plagiarist)—

"Faded ideas float in the fancy like half-forgotten dreams, and the imagination in its fullest enjoyments becomes suspicious of its offspring, and doubts whether it has created or adopted.

In Lloyd's prologue to Colman's "Jealous Wife," it is said of the author of the comedy—

"Books too he read, nor blushed to use their store; He does but what his betters did before.

Shakspere has done it, and the Grecian stage Caught truth of character from Homer's page."

Colman, however, honestly acknowledges in the preface his indebtedness to "Tom Jones" and the "Spectator."

Ben Jonson, copied by Dumas père, declared that he did not steal, he conquered. It is perhaps curious to note that the younger Dumas relies solely upon himself and his own experience, while his father plundered right 10yally.

J. Brander Matthews. Lotos Club, New York.

Cowper. - My wife saw some years ago a letter from the poet Cowper to the late Mrs. Charlotte Smith, the poetess, in which he stated the pronunciation of his name was "Cooper." That letter was in the possession of a lady in Leamington, who was niece to Mrs. Smith.

Waterford.

Joseph Fisher.

Byron: Wycherley.—In Breen's "Modern English Literature," p. 269, it is stated that Macaulay discovered Byron's line in the following lines by Robert Montgomery:-

"And thou vast Ocean, on whose awful face Time's iron feet can print no ruin trace."

Wycherley may have found his idea in Massinger's "Great Duke of Florence," Act i. sc 1.:-

" Princes never more make known their wisdom Than when they cherish goodness.

They can give wealth and titles, but no virtues.

But in our Sannazaro 'tis not so; He being pure and try'd gold, and any stamp Of Grace to make him current to the world The Duke is pleased to give him, will add honor To the great possessor."

Vide "Brallaghan; or, the Deipnosophists," by Edward Kenealy, p. 290.

T. Macgrath.

Epigrams.-

THE FOOL AND THE FLEAS. (From the Greek of Lucian.)
A fool was bitten by the fleas; So he put out the light: And as he did it, "Now," said he. "You cannot see to bite."

THE MISER.

(From the Greek of Nicarehus.) So Pheidon weeps, poor miser,-Not because death is near; But because he bought a coffin, And paid for it too dear.

THE VIPER.

(From the Greek of Demodocus.) A noxious viper once A Cappadocian bit; But soon the reptile died,-The blood had poisoned it.

ON A PHYSICIAN WHO WAS A THIEF. (From the Greek.)

With medicines Rheidon takes away diseases, But without medicines all things else he pleases.

FACETIÆ.

MUSARUM DELICIÆ; OR, THE MUSES RECREATION .-WIT RESTOR'D. - WIT'S RECREATIONS. 2 vols.*

Among the signs of the revival of letters in Enggland in the sixteenth century may be counted the first appearance of miscellanies in which the fugitive poetry of the day found refuge. Poetry in the reign of the Tudor monarchs commenced to be a courtly accomplishment. The list of sixteenth-century poets includes Queen Elizabeth, King Edward, and a host of people of rank, among whom are the Earls of Oxford, Dorset and Essex, Lords Surrey, Rochford, Sheffield, Walden, and Vaux of Harrowden, the Lord High Admiral of England, with knights and gentlemen innumerable. Tottel's "Miscellany," published in 1557, was the first attempt to collect scattered works of minor poets of which any record survives. It was followed, in 1559, by the now famous "Myrrour for Magistrates," and in succeeding years by the "Paradise of Dainty Devises," "A Gorgious Gallery of Gallant Inventions," " A Handeful of Pleasant Delites," "The Phænix Nest," "England's Helicon," "A Poetical Rapsody," and one or two other collections, with titles equally full of pleasant promise. To these compilations we owe the preservation of many poems of high merit and interest. By the close of the century, however, poetry had become a vocation. Authors took care of their productions, resping the honor, and it might be the profit, of their sale, and the only scattered poems which remained to be included in an anthology were the commendatory verses which, at the commencement of a seventeenth-century volume, stand like so many lords in waiting to bow in his majesty the poet. The reigns of the Stuarts include few collections earlier than that storehou e of the wit and filth of seventeenth-century literature, the State Poems, the miscellanies to which Dryden lent his name, and those which were announced as by the most eminent hands. A few attempts were made during the reign of Charles the First and the commonwealth to bring together the verses which commended themselves to the taste of some enthusiastic admirer of poetry. The times were little favorable to such pursuits, however, and the collections, as such, have but moderate interest. In 1817 a few rare works of this class were comprised in two volumes, and published, with some preliminary matter, by Mesers. Longmane. This edition, scarcely less rare at the present duy than the originals of the separate works of which it is composed, has now been reprinted with all its curious contents, both literary and pictorial.

Of the three separate compositions contained in the two volumes before us, one only is entitled to rank with the poetical miscellanies of the preceding century. "'Musarum Deliciæ; or, the Muses Recreation, containing severall pieces of poetique wit, by Sr. J. M. and Ja. Smith," and "'Wit Restor'd, in severall select poems not formerly publisht," con-

H. B.

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sist principally of original poems by Sir John Mennis, Vice-Admiral of the fleet to Charles the First, and chief comptroller of the Navy under his son, and Dr. James Smith, Archdeacon of Barnstaple, chaplain to the Earl of Clarendon, and rector of Alphynton in Devonshire. It is a difficult and not particularly important task to assign to the respective authors their rightful share in these productions, or to know how much foreign aid was contributed. Sir John Mennis, according to Anthony Wood, "assisted Sir John Suckling in some of his poetry." One may imagine, accordingly, Suckling to have had a hand in some of the wittier poems in the "Musarum Deliciæ." "A Journey into France," which is one of the sprightliest of the compositions, is included in the works of Bishop Corbet, on what authority it is now impossible to say. "The Lover's Melancholy" is taken from "The Nice Valour; or, the Passionate Madman," of Beaumont and Fletcher; and other poems come like echoes of Herrick, Carew, and other cavalier poets.

Nothing in the fairy poety of Herrick or Drayton is quainter in fancy than some of the verses in "King Oberon's Apparel." After describing the doublet "made of the four-leaved true love grasse," the cloak of "tinsel gossamere" and other garments,

Dy'd crimson with a maidens blush, And lin'd with dandelion plush,

the author, who is assumed to be Sir John Mennis, says:

The sword they girded on his thigh, Was smallest blade of finest rye. A paire of buskins they did bring Of the cow-ladyes coral wing; Powder'd o're with spots of jet, And lin'd with purple violet. His belt was made of mirtle leaves, Plaited in small curious threaves, Beset with amber cowslip studds And fring'd about with daizy budds, In which his bugle horne was hung, Made of the babbling ecchos tongue; Which set unto his moon burn'd lip He windes and then his faeries skip.

The phrase "moon-burn'd lip" is bold and original. In some editions of this work, but not in all, appeared, we are told, the well-known lines subsequently imitated by Butler in "Hudibras":

He that is in battle slain, Can never rise to fight again; But he that fights and runs away May live to fight another day.

—an idea found in "Ralph Roister Doister" and other early productions. Sir John seems also to have anticipated a portion of the famous stave in "Drunken Barnabee":

Banbury veni o profanum, &c.

In some verses "Upon Lute-strings Cat-eaten" are the lines:

Or else, profane, be hang'd on Monday, For butchering a mouse on Sunday.

The first edition of "Musarum Deliciæ" was published in 1640; that of "Drunken Barnabee" circa 1648. The question of indebtedness rests, apparently upon the point whether this poem appeared in the first edition of Sir John Mennis' works.

In "Wit Restor'd" the most notable poems are "Phillida flouts me," the epitaphs on Hobson, the carrier, some verses entitled "The Reply," and the

ballad of "Little Musgrave," barefaced plagiarisms most of them, original poems of well-known authors being taken and slightly altered.

"Wit's Recreations, Augmented with Ingenious Conceits for the Wittie and Merrie, Medecines for the Melancholie," is a collection of epigrams, epitaphs, puzzles, poems in the shape of objects, and other quaint and fantastic fripperies of the early muse. For these Quarles, Donne, Herrick, Waller, and poets so remote even as Lydgate have been laid under contribution, though the names of the writers are never subscribed to their works. At the close are a number of proverbs collected by George Herbert

The works thus brought together are equally curious, valuable, and interesting, the collection of epigrams being the largest, so far as we are aware, that had been given to the world at the time of its appearance. In works like these the limits of decency are frequently overstepped. The seventeenth century was tolerant of language which now has gone out of usage among peop e of education; and ladies of birth and breeding like the Duchess of Newcastle, in her time a model of propriety, used words and discussed matters that now are tabooed in literature and in society. Our epigrammatists especially took Martial for their model, and came up to their classical predecessors in obscenity, if in nothing else. A regrettable proportion of the contents of the three works before us is, in subject and language, unsuited to the present day. The poems or epigrams are coarse, however, in the sense in which Rabelais and Swift, Pope in his imitations, and other kindred writers, are coarse. To works subsequently written they are wholly superior in this respect, however, and there is not one line that is likely to do harm to any human being, or cause any feeling more dangerous than a shudder of dislike or repulsion.

Are then, it may be asked, works of this class proper subjects for reprinting? We an wer, unquestionably. Something might be advanced against their appearance in a cheap form, intended to attract a general public. Half a-guinea a volume, which, however, is the price at which this book and the companion volumes, containing the "Pills to Purge Melancholy" of Durfey, are published, is a price which few but scholars will pay. The idea that any human being will read through the songs of Durfey, or the poems of Mennis, for the sake of the indecency, is wholly unreasonable. The volumes with which we deal, and the Durfey to which we have referred, have been the subject of an essay in a contemporary journal, in which the interference of a private society is invited in order to stop what is treated as an immoral traffic. It is no duty of ours to comment upon the circumstance of a periodical, which should resent any attempt to interfere with the freedom of printing, soliciting such in erference. It seems necessary to repeat once more, however, what has been said by Milton, and established in every civilized country, that the literature of post ages belongs to the present day, and that the world is not to be deprived of works from which it may derive profit or pleasure because they are, in individual opinion, objectionable or dangerous.

There are, unquestionably, a few products of human intellect so perverse and so revolting that no man would be pardonable who should attempt to

bring them in any shape before the public. So completely true is it that good books hold their place, and bad ones drop out and are forgotten, that there is, probably, scarcely an individual among those classes even most interested in literature who has ever seen a work of the class denoted, or to whom the few authors who have degraded letters and humanity are more than a name. Society in such matters is thoroughly healthy, and will remain so while the responsibility of looking after its own welfare is left in its hands. If we apply the standard of commonplace respectability and Philistine ignorance to the press and to art, we shall inevitably drop from a place in the van of civilization, if we do not lose our right to be considered civilized. There are signs of a movement in this direction. The half-educated classes, if appealed to, would, of course, be as dangerous in our libraries as ever was Mohammedan conqueror. They would be in favor of the suppression of all that is not in keeping with the morals of the day. It is appalling to think in what a position the world would be had the Greeks and Romans destroyed whatever in early literature was contrary to received theology and morals. Milton's eloquent words remain: "Why should we then affect a rigor contrary to the manner of God and of nature, by abridging or scanting those means, which books freely permitted, are both to the trial of virtue and exercise of (" Areopagitica," Prose Works, vol. ii. page 75, ed. 1848.)

The right to reprint the writings of Aristophanes, Lucian, Martial, and Petronius has never been denied, and grave and reverend prelates have founded their claims to distinction upon the editing of uncastrated editions of these works. Is the world, it may be asked, to restrict itself to works in the classical languages, framing for them one law, and another for more modern productions? If the publishers of "Musarum Deliciæ" and Durfey's "Pills" commit a sin against society, to be punished by fine or imprisonment, Rabelais, Brantôme, Ariosto, Marguerite de Naverre, Clément Marot, Marston the Satirist, Swift, Dryden, and most of the dramatists of the sixteenth and seventeenth centuries, with hundreds of other and more recent writers, must be in time forgetten, since none will be bold enough to reprint these works. It will not suffice to say that the merits of such writers are so conspicuous as to cover their The world is the judge in these matters; and if the books now under notice be nought, they will come to n thing. We want, as Macaulay says, a robust and not a valetudinarian virtue. It comes fairly within the province of criticism to warn from a book those to whom it is likely to prove useless or unpleasant, but not to summon the action of a private society to the discharge of a task that has never been tolerated, except when the world was overwhelmed with superstition or enslaved in ignorance. We deal with the broad question, rather than with the narrower issue of the individual book. It must surprise a little, however, pious George Herbert, the Bishop of Oxford, and the Archdeacon of Barnstaple, if their ghosts are conscious of human affairs, to find a work in which their joint share amounts to half the entire substance selected as meriting general reprobation, and subjecting its publishers to the risk of a prosecution.

GOSSIP ABOUT PORTRAITS.

(Continued.)

III.—ON ENGRAVED PORTRAITS, AND THEIR INSCRIPTIONS.

We smile at the hyperbolic encomia lavished on great men, more frequently on the illustrious obscure, by contemporaries, but the examples we have given are perhaps outdone by the following, which appears at the foot of a portrait, dated 1649:

"If Rome unto her conqu'ring Cæsars raise
Rich obelisks to crown their deathless praise;
What monument to thee must Albion rear
To show thy motion in a brighter sphere?
This Art's too dull to do't; 'tis only done
Best by thyself; so lights the world the sun.'
We may admire thy face, the sculptor's art,
But we are extasy'd at th' inward part."

These be brave words, my masters! Do you ask to what "conqu'ring Cæsar" they apply? They were written in praise of one Richard Elton, who wrote a book on the "Art Military," the "inward part" of which not having read, we can the better perhaps believe in the "extasy'd" condition of those who have. But perhaps you will object to this that it is only the obscurity of the person panegyrized, that makes the wonder! Here then is "higher game!" This is from a monody, pumped from the lowest depths of Bathos, on the death of Queen Elizabeth. The whole is preserved by Camden, and considered by him to be "truly doleful:"

"The Queen was brought by water to Whitehall; At every stroke the oars did tears let fall: More clung about the barge; fish under water Wept out their eyes of pearl, and swome blind after. I think the barge men might with easier thighs Have row'd her thither in her people's eyes; For howsoe'r, thus much my thoughts have scan'd, Sh'ad come by water, had she come by land."

We are afraid, despite the grief of her subjects, their tears would scarcely have floated the Queen to her haven of rest, unless she could have been as easily accommodated as a personage of whom a poet of the next century thus sings:

"An ancient sigh he sits upon
Whose memory of sound is long since gone."

Portraits in old times very frequently were the means of perpetuating, by the introduction of an emblem or incident in the back-ground, as a battle, a large book with title displayed, an axe and block, &c., some extraordinary event in the life or

death of the person represented. Thus, when Sir Henry, the father of the Sir Thomas Wyatt, now known to us principally by his poems, was confined in the Tower by Richard III., it is recorded that he was preserved from starvation there by a cat, that used to bring him a pigeon every day from a neighboring dovecot. This is detailed fully in a MS. volume of family papers quoted by Mr. Bruce in the Gentleman's Magazine, and, it is added, "Sir Henry, in his prosperity, for this would ever make much of cats, as other men of spaniels or hounds, and perhaps you shall not find his picture anywhere but, like Sir Christopher Hatton with his dog, with a cat beside him!" The portrait of Sir Richard Whittington, by Elstracke, was published at first with his hand resting on a skull, but Dick Whittington without his cat was not to be submitted to by the public, so the skull was converted by the magic of the burin into a cat, and all was well. Some collectors, however, of the present day prefer an impression of the print, when they can get it, with the skull. There are very few known.

The Earl of Southampton (Wriothesly), the patron of Shakespeare, is painted with his cat, his companion in the Tower, now in the Duke of Portland's collection. And in the picture of Sir Henry Lee, in the same collection, is a dog, which, "though not previously a favorite, yet, on one occasion saved his master from the hands of an assassin. Hence the point of the motto inscribed on the painting,

" More faithful than favoured!"

As regards "background" battles, naval fights, &c., French portraits certainly, for their number and prominence, bear away the palm from English portraits. Hogarth has satirized the French style of his time in the portraits he has represented in his pictures of the Marriage à la Mode. 15 a portrait of the Count de Maurepas, after Van Loo, by Petit, which is quite a model specimen of this sort of work, and it is interesting for the audacity of the flattery. Jean Frederic Phelypeaux, Count de Maurepas, was born in 1701. In the seventeenth year of his age he was named Secretary of State, by the favor of the Duke of Orleans, and at the age of twentytwo was placed at the head of the Admi-

ralty. It shows the effrontery with which those things were done, that the Duke cr Orleans did not scruple, in his celebrated pasquinade, to speak of the incompetence of the persons he had himself promoted. This pasquinade, the Duke of Orleans, in a large company of ladies, noblemen, men of letters, and artists, assembled at the house of Madame d'Auvergne, pretended had been recently published against himself and his administration. "Ladies and gentlemen," said he, "the French are extremely malicious in publishing the most severe libels against me and the ministers. They feign that the Czar of Russia, finding the French government wiser than those of the other nations which he has visited, has just sent an envoy, express, to request the assistance of my counsels. The ambassador makes me a flattering eulogium on the part of his master, to which I reply." And then the duke read a speech he was supposed to have made, describing his character in no flattering terms, which served as some excuse for introducing those of the other minis-That of Maurepas is thus given, as in reply to the Russian Ambassador: "I should be happy to be useful to his Czarish Majesty: but I trust he will have the goodness to wait until I am acquainted with business. I have sense, an inclination to learn, and love for the king and the state; but I am just come from school, and have seen no other vessel than one which ascended the Seine, two years ago, and those of two feet high which are made to amuse boys of my age. I do not, however, despair of one day rendering myself serviceable to his Czarish Majesty; but I have hitherto only been a lively and mischievous boy." The duke having in such a style drawn the characters of the rest, concluded—" and so the Ambassador, having run the round of the ministry without gaining any knowledge, returned to his court as wise as he came!" Now, the portrait of Maurepas we speak of, represents him at full length in a gorgeous embroidered coat, decorated with the star of the order of the St. Esprit, and standing in a large apartment splendidly furnished à la Louis quinze, through an open window of which is seen a naval battle going on, with a good deal of smoke, whilst the minister points placidly to the engagement, and

smilingly seems to say, "Voila! La guerre—c'est moi!"

Another "speaking" portrait of the French school that may be cited as a good example of a "furniture" portrait, is that of Jean Baptiste Rousseau, who is represented every inch a "poet"-with pen in hand, dress disordered, his eye in a "fine frenzy rolling," and his table covered with books and papers tossed about in wild confusion—like his thoughts. This is after Aved, by Daullé. The painters in France who excelled in subjects of this kind were principally Rigaud, Van Loo, and others of that school. In England, there were better examples to follow in the pictures of Vandyke, Lely and Kneller, though Vandyke, of course, is far superior to any of those who succeeded him. Many engravings, however, follow the French manner, though in a coarser style. One of the portraits of Hugh Peters represents him turning an hour-glass (which used to be a usual appendage to a pulpit, as timing the sermon), and the words "I know you are good fellows, stay and take t'other glass." Apropos to this print, Granger quotes from Sir John Birkenhead a description of the style of preaching of an "Assembly-man:" "His whole prayer is such an irrational bleating that (without metaphor) 'tis the calves of his lips. He uses fine new words, as savingable, muchly, Christ-Jesusness; and yet he has the face to preach against prayer in an unknown tongue. Sometimes he's foundered; and then there is a hideous coughing; but that's very seldom, for he can glibly run over nonsense, as an empty cart trundles down a hill. His usual auditory is most part female, and as many sisters flock to him as at Paris on St. Margaret's Day." [For much the same reason that the ladies of Athens sacrificed to Latona. The coughing here alluded to was not always used to conceal a void. It was affected by some preachers of this and an earlier period—and is not altogether unknown at the present day--to give emphasis to particular passages of their sermons, just as .some actors make a pause before delivering a "point," so that their audience may be prepared. In a sermon preached at Bruges by Oliver Maillard, published 1500, the words bem, bem, bem, are actually printed where a cough was designed. Dr. South, in one of his sermons,

where he mentions the simplicity of St. Paul's language, says "This was the way of the Apostle's discoursing of things sacred. Nothing here of the fringes of the North Star; nothing of nature becoming unnatural; nothing of the down of angels' wings, or the beautiful locks of cherubim; no starched similitudes introduced with a thus have I seen a cloud rolling in its airy mansion, and the like; no, these were sublimities above the rise of the Apostolic spirit."* But such sublimities, and worse, were common not only among the Puritans but preachers generally in the seventeenth century. In a sermon of Hugh Peters on Psalm cvii, verse 7, "He led them forth by the right way," etc., he told his congregation that God was forty years leading Israel through the willerness to Canaan, which was not forty days March; but that God's right way was a great way about. He then made a circumflex on his cushion, and said that the Israelites were led crinkledum cum crankledum. Almost worse is the following specimen of bad taste, though privately shown, on the part of those who were the first to decry exhibitions of bad taste in the pulpit by the Paritans. Pepys, in May, 1669, mentions hearing a mock sermon preached behind a chair, caricaturing the Scotch Presbyterians, with "grimaces and voice." by one Cornet Bolton, at Lambeth, before the Archbishop and a company of about twenty gentlemen. This was after dinner. and the Archbishop "took care to have the room-door shut," but Pepys "did wonder to have the Bishop at this time to make himself sport with things of this kind, but I perceive it was shown him as a rarity." It is, however, a curious illustration of the manners and taste of the time! From another source we find that Sir William Petty, the great mechanician, was equally accomplished as a mimic of various styles of preaching. He would take a text and preach, "now like a grave orthodox divine, then falling into the Presbyterian way, then to the phanatical, the quaker, the monk and friar, the Popish priest, with much admirable action and alteration of voice and tone, as it was not possible to abstain from wonder, and one would swear to hear several persons, or forbear to think he were not in good earnest an enthusiast and almost heside himself."

^{*} South's Sermons, Vol. V., p. 493.

This Sir William Petty was also a doctor of physic, and became famous for having restored to life a young woman, one Anne Green, who had been executed at Oxford, Dec. 14, 1650. The body "having been begged, as the custom was, for the anatomic lecture, he bled her, put her to bed to a warm woman, and with spirits and other meanes restored her to life. The young scolars joined and made her a little portion, and married her to a man who had children by her, she living fitteen years after."* But to resume, perhaps it may be said of many of the various styles of the sermons of these preachers, as Charles II. is recorded to have said of one in his time, whom he did not like, but who was much praised by his congregation: "Ah, I sup-

* Evelyn's Memoirs. i., 473.

pose his nonsense suits their nonsense." But in many of these cases it is only a matter of taste, and that which we don't like ourselves is declared by us to be bad; as some one whose name we forget, perhaps the Rev. Sidney Smith, being asked the difference between orthodoxy and heterodoxy, said: "Orthodoxy is my doxy; heterodoxy is another man's doxy."

Some of the most objectionable styles of that period are still from time to time We have heard of a popular revived. preacher rushing down the pulpit stairs to show how fa ile is the descent to hell, and puffing and blowing up again to exemplify the toilsome path to heaven. And recently one of these popular preachers began his sermon with a quotation from Phil. iv. 13: "I can do all things." "No," says he, "no, you can't, Paul. 'I can do all things through Christ, which strengtheneth me. Ah! ah! Paul, that's quite another thing," etc., etc. This seems to have been suggested by that fine sermon of Sterne's on Ecclesiastes, vii., 2, 3, which begins "It is better to go to the bouse of mourning than to the house of feasting." "That I deny; but let us hear the wise man's reasoning upon it-'for that is the end of all men, and the living will lay it to bis beart: sorrow is better than laughter'-for a crack'd hrain'd order of Carthusian monks I grant, but not for men of the world. For what purpose do vou imagine has God made us? For the social sweets of the well-watered vallies where he has planted us, or for the dry and dismal deserts of the Sierra Morena? Are the sad accidents of life, and the uncheery hours which perpetually overtake us, are they not enough, but we must sally forth in quest of them, belve our own hearts, and say, as your text would have us, that they are better than those of joy?" And so he goes on, in the second of Yorick's sermons, leading his hearers through the house of feasting and the house of mourning, till at last he lands them in the text: "Not for its own sake, but as it is fruitful in virtue, and becomes the occasion of so much good. Without this end, sorrow, I own, has no use but to shorten a man's days-nor can gravity, with all its studied solemnity of look and carriage, serve any end but to make one half of the world merry, and impose upon the other."

And so cheerfulness, oddity, surprise, and

[†] This remarkable fact is detailed with more circumstance in Dr. Plot's History of Oxfordshire. According to Dr. Plot. she died at Steeple-Barton, in 1659, and it adds to the interest of the story to know that she was proved innocent of the crime for which she had been condemned to death. Similar cases of resuscitation-of which the records of drowning furnish an immense number-remind one of many anecdotes of suspended animation from ordinary illness, whence it seems very certain that great numbers have been buried in that state, aware in some instances of all that is going on, but unable to express the least consciousness. In recent times the cases recorded are numerous, as of the Spanish nobleman. who was restored to life by the knife of Vesalius, as his body was about to be opened, and of William, Earl of Pembroke, who was roused from a fit of apoplexy, and raised his hand when cut open to be embalmed, but not soon enough to save his life (April 10th, 1630), and of many others. One of the most remarkable cases of this kind-besides that of the wife of the Cripplegate shoemaker, who was saved by the sexton cutting off her finger to get her ring, as detailed in Maitland's History of London, and which appears to have been thought good enough to be repeated as a legend pertaining to a dozen other places in Englandis that of the Count Tatoriedus, as given by Zwinglius, who, "being seized with the plague in Burgundy, was supposed to die thereof, and was put into a coffin to be carried to the sepulchre of his ancestors, which was distant from that place about twenty miles. Night coming on, the corpse was disposed of in a barn, and there attended by some rustice. These perceived a great quantity of fresh b'o'd to d'ain through the chinks of the coffin, whereupon they opened it, and found that the body was wounded by a nail that was driven into the shoulder through the coffin, and that the wound was much torn by the jogging of the chariot he was carried in; but withal they discovered that the natural heat had not left his breast. They took him out, and laying him before the fire, he recovered as out of a deep sleep, ignorant of all that had passed."

even jokes in the pulpit may have their use, but they are dangerous weapons and should be carefully handled. As a matter of taste they are generally repugnant to the audience, though some people get used to the company of loaded blunderbusses and rather like it.

As the father advised his son to get money, honestly if possible, but to get money, so some preachers seem to lay down this rule: "Get souls-seriously if you can, but get souls!" To this end, as popular tunes were said by a famous preacher to be "too good for the devil," hymns were set to the liveliest and most genteelest of tunes, as well as sometimes to those sung to Rowland Hill the most licentious songs. sung "Rule Emmanuel" to the tune of "Rule Britannia," and other hymns have been set to some of Moore's melodies. Perhaps we ought to apologize for this long digression on such a subject, but we hope we may be excused, as it has led to the notice of those trenchant but now neglected sermons of Sterne, who, whether he was in earnest or not, original or not, was always powerful and affecting. His portrait by Sir Joshua Reynolds, which has been well engraved in mezzotint by E. Fisher, and by Ravenet in a little print done for Tonson's edition of the sermons, is wonderfully expressive, but implies more wit and penetration than intellect or sensibility. In a bust of him by Roubiliac, taken at a later period of his life, and of which there is an engraving, the coarseness of the mouth is diminished, and a thoughtful tenderness expressed in the upper part of the face gives value to the humor and vivacity playing about the lips.

(To be continued.)

THE TICHBORNE CASE COMPARED WITH PREVIOUS IMPOSTURES OF THE SAME KIND. By Joseph Brown, Esq., Q. C.

From the Messrs. Butterworth's time honored firm we are accustomed to receive learned and useful books, but seldom one so amusing as this pamphlet. Mr. Browns work is also useful, for it contians a rapid resume of cas s which bear a close resemblance to the great case just fittingly concluded. In some, history does really seem to repeat itself. Most striking, too, is the fact which impresses itself forcibly on the mind, namely, that in addition to the innocent dupes, whose readiness to be deluded is really a support to imposture, the majority of the cases here chronicled would have burst at once but for the unscrupulous and persistent rascality by which that majority of cases was upheld.

PLEASURES, OBJECTS,

AND

ADVANTAGES OF LITERATURE.

BY R. A. WILLMOTT.

III.—CLASSICAL STUDIES: THEIR ASSOCIA-TIONS AND INTEREST.

"Books are not seldom talismans and spells."

The line is Cowper's. This charm dwells especially in Greek and Latin writers. Much of it is owing to the season when they are put into our hands. Life is a garden of romance, and every day

"An Idyll with Boccaccio's spirit warm."

Our eyes lend their brightness to the things they look upon. The book is endeared by the friends and the pleasures it recalls. This feeling of remembrance often dims the eye of riper manhood, as it recognises the worn out school Horace, with its familiar marks. Silent lips and cold hands seem again to welcome and clasp us:

"Up springs at every step, to claim a tear,
Some little friendship formed and cherished here;
And not the lightest leaf but trembling teems
With golden visions and romantic dreams."

Association is the delight of the heart, not less than of poetry. Alison observes that an autumn sunset, with its crimson clouds, glimmering trunks of trees, and wavering times upon the grass, seems scarces ly capable of embellishment. But if in this calm and beautiful glow the chime of a distant bell steal over the fields, the bosom heaves with the sensation that Dante so tenderly describes. The pensive joy of the student is awakened in the same man-The clock of time, measuring the hours of life's departing day, strikes mournfully over the landscape of years. He remembers whom and what he has lost.

Even without this sympathy of association, classic story and fancy have a livelier interest than the modern; they are shaded by the twilight into which they are withdrawn. Delille indicated the defect of the Henriade by saying that it was too near to the eye and the age. It has been suggested

that Milton might have thrown his angelic warfare into remoter perspective. The fame of a battle-field grows with its years; Napoleon storming the Bridge of Lodi, and Wellington surveying the towers of Salamanca, affect us with fainter emotions than Brutus reading in his tent at Philippi, or Richard bearing down with the English chivalry upon the white armies of Saladin. Nelson leading the line of war ships against Copenhagen is less picturesque than Drake crowding his canvas after the galleons of Spain. One fleet lies under our eye; the other is enveloped in mist, and,

"Far off at sea descried, Hangs in the clouds."

As we grow older, the poet and the historian of our boyhood and youth become The thyme of Theocritus is wafted over the memory with a refreshing perfume. By a sort of natural magic, we raise the ghost of each intellectual Pleasure, and make it appear without any dependence upon climate or time. The mina's theatre is lighted for the Pageant of old Learning to march through it, with all its pomp and music. The nightingale of Colonos enjoys a perpetual May in Sophocles. Pindar beguiles the loneliness of Cowley; while Horace lulls asleep the cares of Sanderson, and the domestic miseries of Hooker.

Unlike Science, Literature is not inductive. Its secrets are never discovered by scholars, tracking obscure hints which nature, or their ancestors, had dropped. A basket, left on the ground and overgrown by acanthus, suggests the Corinthian capital; the contemplation of the sun's rays along a wall produces the achromatic telescope; the movements of a frog reveal the wonders of galvanism; and an idle boy shows the way to perfect the steam-engine. Nothing of this kind has happened in lit-The Egyptian lake, in which some eyes see the source of the old Greek streams, ever melts into bluer distance, like the water-mist of the desert. The Epic begins with the Iliad. The curtain rises from the Agamemnon of Æschylus; Pitt borrows of Demosthenes; Robertson does not heighten'the colors of Livy; nor Montesquieu outgaze the sagacity of Tacitus.

The Homeric poems are the Pleasures of Literature in an abridgment. They are

the sap circulating through every leaf of the tree of knowledge, and shedding blossoms on the furthest bough. Homer, than dramatists more dramatic, was the founder of the theatre, and peopled the stage. The Greek tragedy is the epic recast; the narrative being broken into dialogue, and the poet disappearing in the Chorus. All the gentler shapes of fancy, seen in the lyrical poetry of Greece, were only flowers growing round his massive trunk, and sheltered by the majesty of his shade.

Nor in verse alone was his presence perceived and felt. See, in the wide-flowing stream of Plato's philosophy, the rich fruits of the poet's imagination, pouring down into the transparent depths the reflected shadows of their beauty. The ear catches the epic tune in the simpler melodies of Herodotus. It is easy to tell why Arnold's eyes filled with tears at the story of Cleobis and Biton, rewarded for their filial piety by falling asleep in the temple, and dying together; and why he sat by the sick-bed of his dying sister, translating whole books into the quainter English of old chronicles.

The same under-current of song sometimes freshens the dry track of Aristotle's severe inquiries, and betrays its hidden course by unexpected flushes of verdure and bloom over the hard surface. Himself the subject of all criticism, he let down from his heaven of starry thoughts the scales, in which his own genius was to be weighed And whosoever, in this calm weather of refinement and civilization, sets out upon a voyage of poetical discovery, or pleasure, is

"Led by the light of the Mæonian star."

If we turn to Romance, we see its green world of beauty, pathos, and wisdom, rising from the fruitful waves of the Homeric inundation. Achilles, Hector, and Ulysses present outlines of every hero who has won admiration, or drawn tears. The two former embody, in outward grace and vigor, the dreams, the enterprise, and the affections, of bright and passionate manhood; the latter is a type of the tried spirit, educated and ennobled by difficulties endured and overcome.

Let Homer signify "a faithful witness;" and who, in portraying the glory, or the shame, of the manly or the womanly heart, is more eloquent or true? The Odyssey is a circulating library in one volume. All lights and shades of fiction chase each other along the page. The border-story, the exploits of chivalry, the fairy-legend, the solemn allegory, the picture of manners, the laughter-moving sketch—each drops, in turn, from the mysterious lips of the Asiatic Shakespeare. A thousand costly morals are treasured in Telemachus conducted by Mentor. What countless Ladies of Shalott have descended from Calypso, who, in her lonely island of the purple seg.

"Busied with the loom, and plying fast Her golden shuttle, with melodious voice Sat chaunting there."

The Homeric characters live and walk among us. Thersites grumbles and sneers; Ulysses constantly finds his way home, as the fortunate adventurer; and Penelope has been reappearing, for the last two centuries, in the deserted, or the tempted wite.

The key of the supernatural, which, in later times, unlocked the haunted chambers of *Udolpho*, was certainly held by him who caused Mount Ida, the Greek fleet, and the Trojan city, to tremble all over as the Gods came down into battle. And not very obscurely may be seen rising over the epic mist, the battlements of that castle, which, as we learn from Gray, made Cambridge men "in general afraid to go to bed o'nights." The ghost of Alphonso, growing every moment more gigantic in the moonlight, is not conceived with a fearfuller sweep of Gothic magnificence, than the enormous stride of Achilles in the world of spirits, when he heard that the son was worthy of the father. The Poet's Hades had mightier and stranger inhabit ants than Otranto. Even the school of horrors may date its beginning from the cave of Polyphemus, when the spear of olive-wood hissed in the flaming socket of his lost eye. Reckon up the enchantments of Circe; the escape from the Sirens; affection in humble life, as exhibited by Eümæus; the retributive phrenzy sent upon the suitors of Penelope, and the bending of the wonderful bow. Call to mind those delicious scenes from nature, which make the reading of his verses to be like opening a window into a garden, when the south wind fans the roses up the

wall. Think over his noble sentiments, and his many lessons of wisdom, generosity and patience; compare his poetical fire—swallowing everything base in its mighty rush—with the mild lustre of Virgil, the artificial glow of Milton, or the accidental flames of Shakespeare; and confess that Homer is not only the Poet, but the Historian, the Philosopher, the Painter, the Critic and the Romancer of the world.

IV .- MENTAL DELIGHTS OF EARLY LIFE.

There is one pleasure of literature that fades almost as quickly as it blooms. I mean the intensity of belief in what we read; when turning our mind adrift upon a story, we glide, according to its will, beside overhanging gardens, or twilight depths of trees, until, floated beyond the colors and sounds of common scenes and life, we find ourselves under

"Magic casements, opening on the foam Of perilous seas, in faëry-land forlorr."

Mr. Stewart thought that his relish for tales of wonder was as lively in the decline of his life as it had been in the beginning, and that he did not value the amusement which they afforded him the less, because his reason taught him to regard them as vehicles of entertainment, not as articles of His explanation refutes itself. The sense of reality gives the charm. Introduce judgment, and the spell is broken. undoubting mind, which Collins bestowed upon Tasso, is the characteristic only of the great poet, or the youngest reader. Romance is the truth of imagination and boyhood. Homer's horses clear the world with a bound. The child's eye needs no horizon to its prospect. An Oriental tale is not too vast. Pearls dropping from trees are only falling leaves in autumn. The palace that grew up in a night merely awakens a wish to live in it. The impossibilities of fifty years are the commonplaces of five.

What philosopher of the school-room, with the mental dowry of four summers, ever questions the power of the wand that opened the dark eyes of the beautiful Princess; or subtracts a single inch from the stride of seven leagues? The giant-killer with the familiar name has the boy's whole heart. And if Johnson in anger

put down a little girl from his knee, who had never read *Pilgrim's Progress*, what a frown would he have cast upon her whose tears of joy do not trickle over the Glass Slipper! Burke expresses the sentiments of many hearts: "I despair of ever receiving the same degree of pleasure from the most exalted performances of genius, which I felt at that age from pieces which my present judgment regards as trifling and contemptible."

The first and the last days of life have, indeed, one sentiment in common. A book interests in proportion as it surprises us. When a friend entered the library of Gray, he found him absorbed in the newspaper. It contained the opening letter of Junius. That venomous glitter of eye had the fascination of a discovery. Boccaccio, climbing by a ladder to the grass-grown loft of a monastery, to disinter a classic fragment from the dusty parchments, and Petrarch feasting his eyes on a Quintilian just brought into daylight-exhibit the sentiment in a more agreeable shape. The remark applies with equal truth to scenery, or any remains of antiquity; whether Raffaelle lingers over the outline of a Greek head upon a medal, or Poussin recognizes some faintly-defined feature of a leaf, by which he may give its portrait with all the accuracy of a botanist. In each case the key to the delight is to be found in the surprise; so far the boy and the sage read a book by the same light. But, however lively may be the enjoyment of taste unexpectedly gratified, it is weak in comparison with that vivid sense and glow of happiness and wonder, which quicken the pulse and brighten the eye of intelligent childhood. It finds its feeling unconsciously expressed by the poet, who spoke of his own rapture and amazement on first looking into Chapman's Homer:

"Then felt I like some watcher of the skies,
When a new planet swims into his ken;
Or like stout Cortes when, with eagle eyes,
He stared at the Pacific—and all the men
Looked at each other with a wild surmise—
Silent upon a peak in Darien."

The reader is surrounded by a new creation. The poem and the tale in youth are like Adam's early walk in the Garden. In the beautiful words of Burke, "The senses are unworn and tender, and the whole frame is awake in every part."

The dew lies upon the grass. No smoke of busy life has darkened or stained the morning of our day. The pure light shines about us. If any little mist happen to rise, the sunbeam of hope catches and paints it. The cloudy weather melts in beauty, and the brightest smiles of the heart are born of its tears.

A first book has some of the sweetness of a first love. The music of the soul passes into it. The unspotted eye illuminates it. Defects are unobserved; sometimes they grow even pleasing from their connection with an object that is dear, like the oblique eye in the girl to whom the philosopher was attached. Later surprises will amuse, and deeper sympathies may cheer us, but the charm loses its freshness, and the tenderness some of the balm.

Perhaps the loving admiration of Virgil, in what are called the dark times of literature, may be explained on this principle. The dawn of civilization is the childhood of a people. The Eneid was the fairy tale, and Virgil was the enchanter of the middle ages. The revival of learning gave to it all the sparkle of surprise. A costly book was the home of a Magician. It cast rays from every page, as from a window. scholar, winding out of mediæval ignorance, and coming suddenly upon one of these illuminated Palaces of Fancy, was not unlike a wayfarer, whose dismal road of snow and tempest brought him in the evening, full of joy and reverence, to the gate of a lighted abbey.

(To be continued.)

WASHINGTON MEDALS.

Very queer and miscellaneous things, passed from the redeemable to the irredeemable stage, may be seen offered for sale in the windows of the pawnbroker—flutes, bowie-knives, meerschaum pipes and bibles. These are the minor evidences of private and obscure exigency-objects of historical importance are pledged or purchased in a more dignified way. Of this we have just had an example, and the story is worth reciting, not the less because it carries with it certain moral suggestions which we desire the reader to make for himself. When Gen. Washington died, he left behind him a good deal of curious personal property, including about the shabbiest library ever gathered by a great man—that is if we may judge it by the printed catalogue. He left also a collection of eleven silver medals, illustrating the early history of the country, some of them copies of the medals struck in Paris by order of Congress. After Washington's death, we are told, this collection passed intothe possession of one branch of his family, and finally into that of some Washington who was exceedingly short of money. Fortunately, the interesting relics were doomed to ascend no vulgar spout. Singularly enough, the man who wanted money found a pur chaser in Mr. Webster, who is usually supposed to have wanted money also. But it was with a difference. For the peculiarity of Mr. Webster was, in this, happier than most mortals, that whenever he wanted money he got it out of somebody. Insolvent as he must have been for at least a quarter of a century, there is no evidence that he was ever obliged, by the condition of his purse, to forego buying anything which he wished to buy-books, bulls, wine, land, furniture, or plate. It must be confessed that he managed to do this with a great deal of dignity. In the life of Charles James Fox, there is a smell of the stable, the race-course, and the gambling-hell. In the life of Mr. Sheridan, there is Diddlerism on every page, with degradation in the last chapter. believe that we are right in saying that Mr. Webster impressed everybody, including tradesmen and capitalists, with a sense of his perfect solvency and with a belief that he had immense pecuniary resources somewhere. Whatever he got he kept-the Franklin farm, the Marshfield estate, the herds of cattle, the library, the pictures, the silver, the wines. The generosity of his friends never grew weary—in his very last moments, they were taking up a subscription for him in Boston. Whatever agonies they might be suffering, his creditors if they groaned at all did so privately. No attachment was put upon the blood bulls. No sheriff's officer took liberties with the expensive books in expensive cases. He retained everything, and of course he retained his Washington

Not so lucky was the heir to whom the unguarded store descended. He also inherited the family trait of wanting money, but not being a great man he did not get it so easily as his ancestor. People who would have lost all, rather than talk of security to Mr. Daniel Webster, were not so nice in their transactions with his grandson. Mr. Peter Harvey, the best friend a man needing friends ever had, found that these medals had been pledged, and forthwith he put his hand into his breeches pocket, where it had gone so many times on a similar errand, and redeemed the curious coinage. The more we know of Mr. Harvey's relations to the great senator and secretary, the more we are inclined to admire him. He seems to have acted from sheer reverence for what he considered to be Mr. Webster's greatness. There is no touch of the toady, nothing of the Boswell in Mr. Peter Harvey. He simply found a man of great intellectual force utterly incapable of taking care of himself, and so charitably volunteered all sorts of good offices, and especially the christian office of raising money to take up notes. A perfectly free, honest, and undignified life of Mr. Webster written by Mr. Harvey would be one of the most interesting bits of biography in the language. But he will not write it. Not he!

We left the rescued medals in the hands of this excellent friend. He seems to have thought that they had passed through the perils of pawnbrokerage often enough, and to have felt that they should find a last safe resting place somewhere. He has acted

with his accustomed wisdom. He has given the invaluable memorials to the Massachusetts Historical Society—an association unspeakably respectable, and composed exclusively of gentlemen who are never "hard up." We defy anyhody to imagine Mr. Robert C. Winthrop going into a pawn-shop. It is impossible to conceive of Mr. Charles Francis Adams suffering these relics again to be exposed to indignity. There is not a member, hardly even a corresponding member of this M. H. S. who would not rather die than part with the medals. It is a matter for congratulation, after their exposure to so many vicissitudes, that they should have been thus kept together; and it is pleasant also to know that the trading in Washington relics is about over. The republic has taken the great man's bones out of the market; the medals are safe; and the remainder of his personal property, as yet unsecured, will soon find a permanent lodging, or pass into the receptacle of things lost on earth .-Tribune.

Worcester and Webster.—Our readers know that for many years past, a very thorough discussion has been had over the respective merits of Worcester's and Webster's Dictionaries, involving in its scope nearly every principle of lexicography. From the beginning it has been claimed for Worcester's great work that in its spelling, pronunciation and the correctness of its etymology, it deserved to be regarded as the highest authority of its kind.

Among our own countrymen there is still a division of opinion, though we think it being more and more evident that the great majority of our finished writers and speakers prefer the orthography of Worcester. People will not write instill, fulfill, center, theater, etc., however much Webster may seek to force upon them such an orthography. It is the point of a dictionary to record the use of language as exemplified in the custom of its most cultured writers and speakers—not to make a language as Webster has attempted.

That the United States Government has adopted Worcester's as its standard in all its official publications, is not a matter of much consequence—for our best scholars as a rule do not hold official positions; but that our ablest literary publications, and such writers as Bryant, the late Mr. Sumner, Bancroft, Hillard, Stedman and others, have accepted the orthography of Worcester, is a deserved tribute to its excellence.

Yer beyond this, the fact that as a rule, the practice of the general public seems to be more and more conforming to the standard of Worcester, is the best evidence that with all its many other excellencies, Webster is not becoming a settled authority. When the absurdities of orthography, some of which we have noted, are omitted, or on the other hand, the phonetic system prevails, Webster may become the acknowledged standard-but not till then. * * * * Etymology and the usage of the best writers should be accepted as a general rule by all, as of higher authority than any personal preference, as to how words should be spelled or pronounced. In one respect, Worcester's in its later editions is without a rival. We refer especially to its ample citation of authorities, particularly with respect to the use of scientific or technical terms.

- ASTERISK (printing).—A sign used by printers, at the bottom of the front page of the duplicate leaves printed to supply the place of those cancelled.—HANNETT. In Roman Catholic Prayer Books it divides each verse of the Psalms into two parts, which is done in Protestant ones by a colon.
- ASTERISM.—One or more asterisks or stars used as a name, as ****.
- AUTHOR'S PROOF (printing).—The proof taken after the first proof is corrected and sent to the author for correction or amendment.
- AUTONYM.—Book published with the author's real name.—
 O. H.
- BANDS (binding).—Bindings simply covered with leather in the tanned state—thus we say in sheep bands.—HANNETT.
- ——— (binding).—The strings whereon the sheets of a volume are sewn.—HANNETT.
- raised (binding).—Pieces of leather (or cardboard) glued to the back previous to covering the book, and only used for ornaments. The space used between these is called between bands.—HANNETT.
- BASTARD FONTS (typography).—Small-faced type upon a larger body, such as nonpareil on minion, minion on brevier, &c., so as to give the printed pages the appearance of being leaded.—Bookseller, Sept., 1868.
- BAZIL (binding).—French, basane, bas. Sheep-skin tanned, used for common binding.—HANNETT. Books bound in sheep-skin are sometimes described in catalogues by the contraction shp. This kind of leather is often grained, sprinkled, or marbled, and has the appearance of morocco or calf, for which it is sometimes sold.
- BEAD (binding).—The little knot of the headband.—HANNETT.
- BIBLIOGONOSTE.—An able bibliographer, learned in the history of books, titles, colophons, &c.—Peignor's Dict. Rais.
- BIBLIOGRAPHE.—A describer of books and other literary arrangements.—Peignor's Dict. Rais.
- BIBLIOGRAPHY.—French, bibliographie. According to Peignot, the technical description of the classification of books. Horne's Introduction, p. 271, defines it thus: "In its more

- extended sense, it denotes the knowledge of books as regards, 1st. The materials of which they are composed; 2d. The subjects described by their respective authors; 3d. The knowledge of different editions, rarity, curiosity, and real value; 4th. Their rank in the classification of a library."
- BIBLIOLOGY.—French, Bibliologie. According to Peignot, the theory of Bibliography.
- BIBLIOMANIAC.—German, büchernarr, book fool. An accumulator who blunders faster than he buys, cock-brained and heavy pursed; divided by the Abbé Rive into three classes: t. The inordinate collector. 2. The collector of certain authors, editions, subjects, &c. 3. The collector of books for the sake of binding only.—J. H. Burton's The Book-Hunter (quoting Chasse aux Bibliographes), p. 49. Perhaps this definition is rather too severe.
- BIBLIOPHILE.—The lover of books for the sake of reading for his own pleasure.
- BIBLIOPOLE.—One who deals in books.
- BIBLIOTAPHE.—One who keeps his books under lock and key.
- BINDING.—The cover of a book after being folded and sewn. For various styles, with the contractions used in describing them in the English, French, and German, see Miscellaneous, Art. BINDING.
- BLACK-LETTER (typography).—
 The name given in English to the character of the type which succeeded the Gothic in the fifteenth century—called in French, lettres de somme, in Holland (Flamands), lettres de St. Pierre, and generally elsewhere Fle-
- BLEED (binding).—A work is said to bleed if cut into the print.—HANNETT.

mish or German character.—NAMUR'S Manuel, p. 170, note.

- BLIND TOOLING (binding).—Covers ornamented with the tools, but without gold.—HANNETT.
- BLOCK-BOOKS.—Books printed from engraved blocks of wood on one side of the leaf only, and executed in Holland,

- Flanders, and Germany, during the first three quarters of the fifteenth century.
- BLOCK, stereotype (printing).—Either the plate or cast. French, cliché; German, Gussabdruck; klatschabdruck; abguss; abgegossenes bild.—Tolhausen.
- BLOTTING PAPER (paper).—French, papier brouillard; German, löschpapier; Italian, carta sciuga and carta-sugante; Latin, charta bibula. A kind of paper, as its name implies, used for absorbing blots or freshly-written ink. It seems to have been in use about the middle of the seventh century.—
 Notes and Queries, 2d Series, Vol. IV, p. 497.
- BOARDS (binding). French, cartone; German, steifband, buchbinderbrett. When the back is covered with paper or cloth, a book is said to be in boards.—HANNETT.
- out, after the boards have been laid on.—HANNETT.
- ---- out of (binding). -- When the edges are cut first. -- Ib.
- BOOK (Anglo Saxon, boc).—For contractions used by English, French, and German booksellers in describing, see Miscellaneous, Art. Books.
- BOOKS, (sizes of).—For the various terms, with their contractions, used for the designating of books in English, French, and German, see Miscellaneous, Art. Books.*
- UNCUT (books).—A book, the top, fore-edge, and bottom, which has not been pruned by the binder's knife, that often despoils a work of its fair and ample marginal proportions. The book may or may not have been cut open for reading; it is still "uncut" in the proper trade sense.—H. Young, in the Athenaum, Oct. 20, 1866.
- BOSSES (binding).—The plates of metal attached to the sides of large volumes, for their greater preservation.—HANNETT.
- BOTTOM (printing).—French, bas d'une page; German, Ende einer seite; foot of a page.—Tolhausen.
- BOTTOM LINE (typography).—French, Ligne inférieure (d'une lettre); German, Grundlinie. The last line of the page preceding the catch-line.

^{*} For the sizes of books not mentioned in this part, see further, Miscellaneous.

- BOURGEOIS (typography).—
 - French, La Gaillarde (deux Parisienne); German, Bourgeois; Dutch, Bourgeois; Italian, Gagliarda. A type, the name of which probably came from France. In size it ranks after Long Primer. This paragraph is printed in Bourgeois.
- BOUSTROPHEDON (—ym—ism) (bibliography).—The real name written backwards, as John Dralloc (Collard).—O. H. Also an ancient method of writing among the Greeks, in which one line was written from left to right, the next from right to left, and so on alternately.—BOAG.
- BOUTS RIMES (from the French bout, end).—In English, crambo. Lines written to given endings, said to have been invented by one Dulot, "perhaps at the time no other single absurdity ever had so great a vogue." Campbell is said to have written his poem of Lochiel in this manner. For further account, see Wheatley's Of Anagrams, pp. 39-42.
- BRACE (typography).—French, Accolade; German, klammer; verbbindungzug. A character cut in metal, thus
- BRACHYGRAPHY.—Greek, brachus, short; graphe, a writing. The art or practice of writing with contractions. This writing was of eight different kinds: 1. By signs; 2. By contractions; 3. By Suspension; 4. By abbreviative signs; 5. By small letters placed above; 6. By abbreviated letters; 7. By monographic or encircled letters; 8. By particular signs.—Chassant, p. xvii.
- BREVIER (typography).—

 French, Petit Texte; German, petit, Jungfer (i. e., maiden letter) Garmond, Garmondschrift, Kleine Teufelsschrift, Jungfer antiqua; Dutch, Brevier; Italian, Piccolo testo. A type so called from its first being used in printing Breviaries. Now used for small works and foot notes.
- BRISTOL BOARD .- See Miscellaneous, Art. PAPER.
- BROADSIDE (printing).—French, Inplano; German, Bogenform. A form of one full page, printed on one side of a whole sheet of paper.
- CALF (binding).—French, veau; German, leder, franzband. Books bound in calf-skin variously prepared (rough or plained), as grained, marbled, mottled, panelled, scored, sprinkled, stained, tree-marbled, in the various styles—plain, gilt, half extra, extra, super extra. Calf is mostly used for binding law books, generally in its undressed state, being dumble and in-

expensive; it is sometimes passed off for morocco or russia, but this sham ought not to be patronized. [This may be the fact in England, but in this country law books are always bound in sheep. We can appreciate the sham of the wolf in sheep's clothing, but cannot see how calf could be "passed off for morocco or russia."]—S.

"CANCELS (binding).—French, Feuillet refait, Carton refait; German, Auswechselblatt, Andruck, Pressdeckelbogen. Leaves containing errors, which are to be cut out and replaced with others properly printed; generally supplied with the last sheet.
—HANNETT.

CANON (typography).-

French,

Gros Canon, Gros Romain,

German, Missal, Tertia, Grobe Canon, Kaiserschrift; Dutch, Parys Romeyn; Italian, Canone. The largest type with a specific name; larger sizes are called 4-, 5-, 6-, etc., line Pica; in German, 4-, 5-, 6-, etc., Cicero.

CAPTION and SUB-HEAD.—American terms, to signify the words or expressions that stand above the chapters, sections, and paragraphs, for the purpose of indicating their contents.

CARD BOARD. - See Miscellaneous, Art. PAPER.

CASE WORK (binding).—When the covers are prepared before placing on the volume.—HANNETT.

CATCH-WORD (typography).—French, réclame; German, custos. A term used by early printers for the word at the bottom of each page, under the last word of the last line, which word is the first at the top of the next page, now generally disused, but still to be found in Acts of Parliament, Parliamentary papers, the Quarterly Review, and a few other publications.

- CHAIN-STITCH (binding).—The stitch which the sewer makes at the head and tail of the volume previous to commencing another course.—HANNETT.
- CHEMITYPHY.—A patented process, by means of which a relief metallic printing surface is obtained, which can be worked in an ordinary printing press. This process, which is complicated, is described in the Abridgments of Specifications on Printing, p. 32.
- CHRONOGRAM (bibliography). Greek, chronos, time, and grammas, a letter; French, chronogramme. An inscription in which a certain date or epoch is expressed by numeral letters, common in old books and medals; as in the motto of a medal struck by Gustavus Adolphus in 1632. "ChrIst Vs Du X ergo trIVMph Vss," the date being MDCXVVVII, or 1627; and the English one on the death of Queen Elizabeth, "My Day Is Closed In Immortality," the result being 1603, the year in which she died.—Boag. See Wheatley's Of Anagrams, p. 7.
- CIRCUIT EDGES (binding).—Edges covered by flaps, principally used for Bibles and Prayer Books which are carried in the pocket. They are sometimes called ribbon edges.
- CLEAN PROOF (printing).—French, épreuve peu chargée; German, reiner abzug. A proof of printed matter with but few faults in it.
- CLOTH (binding).—French, toile, percaline Anglaise; German, leinwandband. The introduction of cloth for binding has been previously noticed; it is the article most generally used for the purpose at the present day; its advantages are cheapness and durability (if good), and its applicability for receiving ornamentation. The styles are varied, such as plain, printed, stamped, gilt, embossed, etc. [Technically, a book in cloth is not bound.]—S.
- COLLATE (bibliography).—French, conférer; German, kollationiren, revidiren. To compare, to examine whether two things of a similar kind agree or disagree.
- COLLATING (binding).—Examining the sheets to see that the signatures properly follow.—HANNETT.
- COLON.—Greek, kolon. A mark thus (:); used to mark a pause greater than that of a semicolon, but less than that of a period.—BOAG. See Miscellaneous, Art. PRINTERS' MARKS.

- COLOPHON (bibliography).—"The conclusion of a book formerly containing the place or year; or both, of its publica tion."—Webster. The derivation of this word is variously given in almost every dictionary—some (see Liddell and Scott, Scheller, Brande, and Encyclopædia Met., Vol. xvII, p. 28) are highly fanciful; Scapula and Suidas render the Greek word kolophon, apex, sui summa manus finis, which is probably the correct source.—Abridgments of Specif. on Printing, p. 18.
- CORNERS (binding).—The pieces of leather pasted on the corners of half-bound books. In early times valuable books had metal corners.
- CORRECTOR or READER (printing).—French, correcteur; German, korrektor, druckberichtiger. The person who reads and corrects the first proofs in a printing office.
- CORRECTIONS (printing).—The letters marked in a proof are called corrections. The "reader" corrects the proof, the "compositor" corrects the form.
- CRONOGRAM (bibliography).—Where the date is expressed by letters. In Lowndes' Bib. Manual this word (in both editions) is incorrectly spelt "Cronogam."—O. H. See ante, Chronogram.
- CRYPTONYM (bibliography).—Hidden, subterfuge. Applied to authors who disguise or alter their names; but more particularly to those who disguise it by transposing the letters so as to form another name which is the anagram of the real name.—O. H. As Olphar Hamst, i. e., Ralph Thomas.
- CROPPING (binding).—The cutting down of a book near the print.—HANNETT.
- CURSIVE CHARACTERS (printing).—French, cursive; German, cursive. A peculiar form of type invented and used by Granjon, a printer at Lyons, in 1588, called formerly in French Caractères de Civilité.
- DELE (printing).—French, déléatur; German, deleatur. To blot out, to erase, to omit; a mark used in correcting proof, like the Greek leter δ , put in the margin to show that certain letters or words marked in the line opposite are to be omitted.

- DEMONYM (bibliography).—Popular or ordinary qualification taken as a proper name, as an "amateur," a "bibliophile."—O. H.
- DIAMOND (typography).—French, Diamant; German, Diamant-schrift. The smallest sized English type, useless, unless for curiosity; 2,800 letters weigh a pound. It was first cast by the Dutch founders, and in England by Mr. Fry. The French have a size still smaller.
- DIRECTION WORDS (typography).—See Catch-Word.
- DOUBLE BOOK (printing).—A book printed on half sheets.
 —HANNETT.
- DOUBLE DAGGER (printing).—German, doppel kreuz. A reference mark (‡). See Miscellaneous, Art. PRINTERS' MARKS.

DOUBLE PICA (typography) .-

French, Le Gros Parangon; German, Text, or Secunda;

Dutch, Dubbelde Dessendiaan; Italian, Due Linne e Filosofia. A type twice the size of Pica.

- DRAWING-IN (binding).—Fastening the boards to the back of the volume, with the bands on which it is sewn.—HANNETT.
- DUODECIMO (bibliography). English, twelvemo, 12mo; French, in-douze, in-12; German, duodez, zwölftelform, zwölftelgrosse. Size of a book printed on paper folded into twelve leaves, twenty-four pages. The signatures are B, B 2, B 3, on the first, third, and ninth pages. The wire mark is horizontal, and the paper mark on the fore-edge. The usual sizes are 12mo and royal or long 12mo.
- EDITION (bibliography).—French, l'édition; German, auslage.
- EMERALD (typography).—The name of a type a size between Nonpareil and Minion. A type that is now very little used.
- END-PAPERS (binding).—The blank leaves at the beginning or end of a book.—HANNETT.

- ENGLISH (typography).—
 - French, Saint Augustin; German, Mittel; Dutch, Augustyn; Italian, Silvio A type the next size larger than Pica; used for Church Bibles and works in folio and quarto.
- ENIGMATIC-PSEUDONYM (bibliography). As Bibliothéque Bibliophile-Facétieuse, editée par les frères Gébéodé, i. e., Gustave Brunet and Octave Delpierre), thus G[ustave] é b[runet] é, o[ctave] d[elpierr]e.—O. H.
- EVEN PAGE (printing).—The 2d, 4th, 6th, or any other even numbered page.
- EXOTERIC BOOKS.—Those intended for the use of popular and ordinary readers.—Rees' Cyclopædia.
- EXTRA or CALF EXTRA (binding).—A term applied to a book when it is well forwarded, lined with good marble paper, has silk head-bands, and gilt with a narrow roll round the sides and inside the squares.—HANNETT.
- FAC (typography).—Wooden or metal square blocks, with emblematical figures, flowers, etc., pierced in the centre to admit a capital letter at the beginning of a chapter, intended to represent the illuminations of manuscripts. "These ornaments," says savage, "were called Facs, an abbreviation, I believe, for Facsimile."
- FILLETED (binding).—When the bands of a volume are marked with a single gilt line only.—HANNETT.
- FINISHER (binding).—The workman who executes the coloring, gilding, and other ornamental operations of binding.—HANNETT.
- FIRST PROOF (printing).—French, feuille d'épreuve; German, abzug. The first impression of any matter after it is composed, for the purpose of comparing it with the copy.
- FLY-LEAF (printing).—French, allonge; German, anzeigeblatt.
 The blank leaf at the commencement or end of a book.
- FOLDER (binding).—The person who folds the book according to the pages previous to its being sewn. In large towns it is generally done by females.—HANNETT.

- FOLIO (bibliography).—French, folio, in-folio; German, in-folio. The size of a book printed on paper of whatever dimensions folded into two leaves making four pages—contraction, fol. A folio sheet may be known, if printed without signatures, by the water-marks being always perpendicular, and the paper mark in the middle.
- FOLIOING (printing).—French, pagination; German, paginirung. Pagination, paging, numbering.
- FOOLSCAP PAPER (the usual size 17 inches by 13½).—
 French, papier écolier; German, schreibpapier.—Notes and Queries, 2d Series, Vol. 1, p. 251. It is stated that when Charles I found his revenues short he granted certain privileges, amounting to monopolies, and among these was the manufacture of paper, the exclusive right of which was sold to certain parties. At this time all English paper bore in watermarks the Royal Arms. The Parliament under Cromwell ordered that the Royal Arms be removed from the paper, and the fool's cap and bell to be substituted. This statement requires authentication. See the Archaeologia, Vol. XII, 117, and Chambers' Book of Days, Vol. 1, p. 533.
- FOOT-LINE (printing).—The line at the bottom of the first page of each sheet, under which is placed the signature.—HANNETT.
- FORE-EDGE (binding).—The front edge of a book.
- FORMÆ LITERATUM (printing).—The expression used by Cicero (De natura decorum) to types made of metal, and the very words used by the first printers to designate them.—Rees' Cyclopædia, Art. PRINTING.
- FOR PRESS (printing).—These words are written in the corner at the top of the last proof sent from the reader to the "pressman," to notify him that it is ready for printing.
- FORRELL (binding).—Rough undressed skins of beasts used in early times for bindings. Specimens are to be seen sometimes in old libraries.—HANNETT.
- FORWARDING (binding).—All the operations of bookbinding up to coloring.—HANNETT.
- FOUL PROOF (printing).—French, épreuve chargée; German, schmutziger abzug. A proof with many corrections marked in it.

- GÄNSE-AUGEN Geese-eyes (typography). The German nick-name for inverted commas, "an appellation by which they are known to both printers and writers in Germany."—

 JOHNSON'S Typography, Vol. 11, p. 58, note.
- GALVANOGLYPHY.—A process patented by E. Palmer in 1841, for obtaining in relief on a copperplate, by means of galvanism, the copy of any etching, etc., first drawn on another plate by a peculiar process. For an account of which, see Abridgment of Specification on Printing, p. 32.
- GALVANOGRAPHY.—A process which, by means of galvanism, reproduces an intaglio copy of the original (which is prepared by a peculiar process), which is in actual copperplate, representing an aquatint, and obtained without the assistance of an engraver.—Abridgment of Specification on Printing, p. 31.
- GEONYM (bibliography).—Name of a country, town, or village, as an Englishman, a Londoner, an American.—O. H.
- GILT (binding).—A book bound firm and strong, having plainend papers and back gilt.—HANNETT.
- GILT EDGES (binding).—French, doré sur tranche; German, goldschnitt. Leaves of a book gilt on the edges; contraction, g. e.
- GLAIRE (binding).—Name given to the white of eggs used in the process of gilding.—HANNETT.
- GRAPHOTYPE (engraving).—A process in which the design is drawn from chalk, spread upon a metal plate with chemical ink, and then hardens. The chalk is then brushed away, leaving the design on relief, from which a "a squeeze," and afterwards an electrotype, can be taken and printed at press.—See Journal of the Society of Arts, Vol. XIV, p. 51.
- GREAT PRIMER (typography).-

French, Gros Romain, Gros Texte; German, Grosse Antiquaschrift, Tertia;

Dutch, Text; Italian, Testo. A type sometimes called Bible Text, from its being used to print Bibles, and Primer for being formerly used for those books. It is the largest size used for books now.

- GROLIER (binding).—A term applied to a particular kind of ornamental leather binding introduced by Jean Grolier, Viscount d'Aguisi, one of the four treasurers of France (born at Lyons in 1479, died in 1565), who collected a magnificent library; and had the books splendidly bound. In 1675 his library was dispersed. Gascon, the celebrated binder of the time, was chiefly employed by Grolier, but the designs are said to have been composed by himself in moments of leisure. Grolier's books were inscribed "Io Grolierii et amicorvm," indicating that they were for the use of his friends as well as himself.
- GROOVES (binding).—The projections formed on the sides of the books in backing to admit of the boards laying even with the back when laced in.—HANNETT.
- GUTTER (binding).—The round front edge of a volume, formed by flattening the circular back previous to cutting.—HANNETT.
- GUARDS (binding).—Shreds of strong paper interspersed and sewn in a book for the insertion of prints or other matter, to prevent its being uneven when filled; also the pieces projecting over the end-papers.—HANNETT.
- GUILLEMETS (typography).—The French name for inverted commas, so called from owing their origin to M. Guillemet.— JOHNSON, p. 58.
- HAGIONYM (bibliography).—The name of a saint taken as a proper name.—G. H.
- HALF-BOUND (binding). French, demi-reliure; German, halbfranzband. When the back and corners of a book only are covered with leather, and the sides with paper or cloth; contraction, bf.-bd.
- HALF-EXTRA (binding). Books forwarded carefully, and lined with marble paper, having silk hand-bands and narrow roll round the sides, but plain inside.—HANNETT.
- HEAD (binding).—The top of a volume.—HANNETT.
- HEAD-BAND (binding).—French, tranche-file; German, capital.

 The silk or cotton ornament placed at the top and bottom of the back.—HANNETT.

- HEAD-LINE (printing).—The line immediately under the running title on the pages of a book.
- HEAD-PAGE (printing).—The beginning of a subject.
- HEAD-PIECE (typography).—Ornaments placed at the top of the page, at the beginning of a chapter, in imitation of illuminated manuscripts, now seldom used.
- HIERONYM (bibliography).—Sacred name used as a proper name.
- IMPRINT (printing). French, nom de l'éditeur; German, druckort. Designation of a place where a work is printed; either with or without the printer's name.
- INITIAL LETTERS (printing).—French, lettres initiales, lettres d'apparat; German, anfangsbuchstabe. The first letter of a paragraph.
- INITIALISM (bibliography).—Only the initials of the real name, as R. B. (Braithwaite), T. B. (Brewer), S. E. B. (Sir E. Bridges.—O. H.
- INK.—Pancirollus says that kind of ink which was used by emperors alone, and forbidden to others, was called encaustum; from which he derives the Italian inchiostro. From the same source we may derive the French encre and the English ink.—B. H. C., in Notes and Queries, 1st Series, Vol. XI, p. 283.
- INSET (binding).—The pages cut off in folding and placed in the middle of the folded sheet.—HANNETT.
- IRONYM (bibliography).—Ironical name, as "A Bird at Broomsgrove," i. e., John Crane to Rhymes after Meat, 1800.
- ITS OWN PAPER (printing).—When one, two, three, or more copies of a sheet of a work are printed on the paper that the whole is intended to be worked on, it is said to be pulled on its own paper. This is frequently done at the commencement of a work when the first sheet is sent to the author or publisher, that they may see the effect produced before it is proceeded with.—Savage's Dictionary of Printing.
- LARGE PAPER COPIES (bibliography).—Books printed on paper of extra size with wide margins. Dr. Dibdin says he never met with a book printed in England on large paper before 1600, except a unique copy of Scot's Discovery of Witchcraft, 1584.

- LEONINE VERSES.—Verses in which the middle and end of each line rhyme together. In the *Encyclopædia Metropolitana* there are ten different kinds of Leonine Verses enumerated; the name is said to have been derived, either from a monk of the twelfth century, or from one of the popes of the name of Leo.—Wheatley's Of Anagrams, p. 15.
- LETTERED (binding).—A book filleted on the back and the title lettered.—HANNETT.
- LIGATURES (typographia).—See LOGOTYPE.
- LINES (binding).—A book is said to be in morocco lines when the only ornament is a plain fillet on the bands and round the sides.—HANNETT.
- LIPOGRAM (bibliography).—Greek, leipo, to leave, and gramma, a letter. A writing in which a single letter is wholly omitted.
 —Boag.
- LITHOGRAPHY (printing).—Greek, lithos, a stone, and grapho, to write. The art of engraving, or of tracing letters, figures, or other designs on stone, and of transferring them to paper by impression.—Boag.
- LOGOTYPE (typography).—Type cast in words or double letters. Those in general use are ff, fl, fi, ffi, and ffl, because the kernel of the f cannot be placed close to another f, an i, or an l. Attempts have been made to cast whole words in common use—such as and, of, in, the, etc.—but printers prefer composing the words themselves, as it avoids a multiplicity of boxes in the case.
- LONG PRIMER (typography),—
 French, Petit Romain; German, Corpus, Garmond, Kleine Teufelsschrift; Italian, Garamone. A type so called from having been
 used to print primers; used for dictionaries, works in 12mo, and
 other works, in which much matter is required to be got into a
 small space.
- LYON VERSES.—Akin to, and often confounded with, Palindromic Verses, q. v., but differing from them, as not only the letters, but each entire word is reversed in its position in the sentence, and therefore have not the same meaning backwards and forwards like the Palindrome, but from a new sentence, which is very generally an answer to the original one. The inventor of this style of verse was C. S. S. Appollinaris, a native of Lyons, from whence, probably, the name is

derived. The following (attributed to Politian) is a good example—it applies to Cain and Abel:

ABEL. Sacrum pingue dabo, nec macrum sacrificabo. CAIN. Sacrificabo macrum nec dabo pingue sacrum.

The following well-known epitaph in Cumwallow church-yard (Cornwall) is an example of English Lyon verse:

Shall we all die? we shall die all; All die shall we-die all we shall.

-WHEATLEY'S Of Anagrams, p. 13.

- MACARONIC (bibliography).—Pertaining to or like a macaroni; empty, trifling. Consisting of a mixture or jumble of ill-formed or ill-connected words. A kind of burlesque poetry, in which words of different languages are intermixed, and native words are made to end in Latin terminations, or Latin words are modernized.—Boag. The earliest author and inventor was Theoph. Folengo, who wrote an epic in Latinized Italian.—Wheatley's Of Anagrams, p. 26. See also De la Litterature Macaronique, (Philobiblion Society Transactions, London, 1856); and Macaroneana, by M. O. Delepierre, (Paris, 1852).
- MACKLE (printing).—French, friser; German, dupliren. When part of the impression on a page appears double, owing to the platen dragging on the frisket.
- MILL-BOARD (paper).—French, carton de pâte, carton de moulage; German, geformte pappe, pappdeckel, starker pappendeckel. A thick paper used for various purposes—amongst others, covers for books, superseding pasteboard. It came into use about the middle of the seventeenth century, previous to which books came either in paper covers like French books, or whole bound in calf.—Notes and queries, 3d series, Vol. VII, p. 138. See PASTEBOARD.
- MINION (typography).—
 French, La Mignione; German, Colonell, Mignonschrift; Ital.,
 Mignona. The name of a type principally used for newspapers, Prayer-Books, Bibles, etc. It is half the size of English.
- MOROCCO (binding).—French, maroquiner; German, marokiniren. A goatskin, peculiarly dressed, so called from the first having been introduced into Europe from Morocco, but

the best now bearing the name are now manufactured at home. It is the most durable, as well as the most ornamental, of the leathers used for bookbinding; the styles are the same as mentioned under CALF.

NEWSPAPERS. — Publications in numbers, issued at short and stated intervals, conveying intelligence of passing events. The word is not, as many imagine, derived from the adjective new. In former years (1595-1730) it was the universal practice to put over the periodical publications of the day the initial letters of the four cardinal points of the compass, thus: importing that they contained news from the four quarters of the globe.—HAYDN'S Dictionary of Dates. This appears a very fanciful derivation.

NIELLO.—A pulverized substance, composed of silver, copper, lead, sulphur, and borax; used by the early engravers to fill the lines so as to make the design visible on silver or copper plates.

NOM-DE-PhUME (bibliography).—The assumed name under which any one writes.

NONPAREIL (typography).—

French, Nonpareille; German, Nonpareille; Dutch, Nonpareil; Italian, Nonpareilia. A type in body exactly half the size of Pica; used for the same purposes as Minion,

NUMERALS .- See Miscellaneous, Art. NUMERATION.

OBELISK, OR LONG CROSS (printing), erroneously called the single dagger.—French, croix; German, kreuz. A reference mark thus (†), to draw attention to a foot-note, or to one in the margin, and in Roman Catholic Prayer-Books for bulls, briefs, etc.; for want of the square cross it is sometimes used inverted 1.

OCTAVO (printing).—Contraction, oct., 8vo. French, in octavo, in 8°; German, octav. The size of a book printed on paper of any dimensions folded into eight leaves, making sixteen pages. The signatures are B, B 2, B 3, on pages 1, 3, 5. The wire mark is horizontal, and the paper mark at the very top often considerably cropped by the binder.—Notes and Queries, January 27, 1866. The usual sizes are: imperial 8vo, royal 8vo, demy 8vo, crown 8vo, post 8vo, foolscap 8vo.

- ROAN (binding).—Sheep-skin embossed, principally used for cheap Bibles and Prayer-Books.
- RUBRIC.—A name given to the directory passages in the services of the Church, formerly printed in red ink, which color was first used in the Psalterium of Mentz, 1457. It is now generally discontinued.—TIMPERLEY. See Chronology, 1478.
- RUBY (typography).—

 The name of a type, the next in size larger than Pearl and smaller than Nonpareil—it is half the size of Small Pica. From the difficulty in distinguishing other types of nearly the same body, it was necessary to give it a new name, and was appropriately called Ruby as a medium between Diamond and Pearl. [In America this type is known as Agate.—S.]
- RUNNING TITLE (printing).—French, titre courant; German, columnentitel. Words placed at the top of the page to indicate the subject of the text, sometimes called head-lines. It should be short and suggestive, and printed in small capitals.—Wilson on Punctuation, p. 271.
- RUSSIA (binding).—French, cuir de russe; German, zuchten. A soft kind of leather of a tawny color, and emitting a peculiar odor. It is said to be made from the hides of cattle under three years old, curried with the empyreumatic oil of birch bark; but the process of its preparation is little known, and not successfully practised out of Russia itself.—F. WRIGHT's Universal Pronouncing Dictionary. The most expensive and useless leather used in bookbinding. Its property for resisting the bookworm is now not admitted; it dries sooner than any other leather, and soon gives at the joints.

SAWN-BACKS (binding) .- See Chronology, 1751.

SCENONYM (bibliography).—French, nom de théatre. Theatrical name of author or actor, as Edmund Falconer (O'Rourke).

—O. H.

SCRIPT (typography).—
French, Anglaise.* The name of a class
of types made to imitate writing.

^{*} Also termed in French, Caractères calligraphiques; in German, Schreibschrift.

- SECTION (typography).—A printer's mark (§) used for the division of a discourse or chapter into less parts or portions; also used as printer's reference to notes.
- SEMI-INITIALISM (bibliography).—Part of the author's name on the title of a book, such as A. and L., i.e., A. and L. Shore, "War Lyrics, 1855."—O. H.
- SET-OFF (printing).—Transfer of ink from one page to another in printing, consequent on folding the sheets before the ink is dry, likely to occur when the books are pressed in a rolling machine.—Leighton's Journ. Soc. Arts, Vol. VII., p. 213.
- SEVENTY-TWOMO, 72M0 (bibliography).—A sheet of paper folded into 72 leaves, making 144 pages.—See Miscellaneous, Art. Sizes of Books.
- SEX-DECIMO (bibliography).—Sixteenmo; contraction, 16mo, now called foolscap 8vo (fcap 8vo); French, in seiz, in 16; German, sedez, sedezformat, sechzehnletform. Size of a book on paper folded into 16 leaves, making 32 pages. The signatures are B, B2, B3, B4, B5, B6, B7, B8; on pages 1, 3, 5, 7, 9, 11, 13, 15. Wire mark horizontal, paper mark on the fore edge.
- SHEEP (binding).—French, basane, bas.; German, zubereitete schafleder.—See BAZIL, supra.
- SIDE-HEAD (printing).—Same as Caption, q. v., but put in the first line of the paragraph to which they refer.—WILSON'S Treatise, p. 270.—Tomlinson's Cyclopædia.
- SIDERONYM (bibliography).—Celestial or astronomical name, as "Zadkiel," i.e., Capt. E. J. Morrison, R. N.—O. H.
- SIGLA (typography).—Notes, breviatures, letters set for words, characters, short-hand.—See J. Nicolai Tractatus de Siglis veterum. Lugd. Bat. 1703. 4to.
- SIGNATURES (typography). The capital letters or figures under the foot-line of the first page of each sheet, to indicate their order in binding. The invention of signatures is generally attributed to Zarot, of Milan, in 1470; others say to John Koelhoff, of Cologne, in 1472.—See Chronology, 1470. It is usual to begin the first sheet of every work with signature B, leaving A for the title sheet. To an octavo sheet two signatures only are necessary, which are placed on the first and third pages. To a sheet of twelves three are used, placed on the first, third, and ninth pages, thus, B, B 2, B 3.

- SILK (binding).—French, soie; German, seide. A fancy bind ing of silk in any color or quality—plain, embossed, watered—used generally for gift books; apt to soil, in which state it looks very bad. Silk (generally watered) is sometimes used for linings to costly bound books.
- SIXTY-FOURMO, 64Mo.—A sheet of paper folded into 64 leaves, making 128 pages.—See Miscellaneous, Art. Sizes of Books.
- SMALL CAPITALS.—Capitals of a smaller size than the regular capitals of a font, but cast on the same body; they are used for running titles, heads of chapters, emphatic words, and subordinate lines in titles and jobs.
- SMALL PICA (typography).—A size less than Pica, and perhaps the most extensively used letter. Novels are generally printed in this body. [This paragraph is printed in Small Pica.]
- SOTADIC VERSES.—See Palindrome, supra.
- SQUARES (binding).—The portion of the boards of a volume which project over the edges.—HANNETT.
- START (binding).—When leaves after binding spring from the back and project from the edges.—HANNETT.
- STET (printing).—When a word has been struck out in a proof, and is afterwards decided it shall remain, the word is marked with dots underneath, and stet written in the margin.
- STIGMONYM (bibliography).—Dots instead of name.—(). H.
- SUPER-EXTRA (binding).—A book beat or rolled and forwarded in the best manner, having superior colored end-papers, double head-bands and broad registers, rolled inside and double rolled outside with narrow rolls or one broad roll.—HANNETT.
- SUPERIORS (typography).—The small letters or figures placed above at the end of a word, thus a to call attention to a note. Figures are preferable to letters, and are best when carried consecutively through the chapter.
- SUPER-ROYAL (paper).—Name given to a size of paper measuring 27½ inches by 19½ inches; in French, jesus, and in German, grossregalpapier, or jesuspapier.
- SYNCOPISM (bibliography).—Applied to a pseudonym consisting of a name deprived of several letters, such as B*r***dH*w**d, e. g., Bernard Howard.—O. H.

- TAIL (binding).—The bottom of the book.—HANNETT.
- TAIL-PIECE (typography).—An ornament placed in a short page to fill up the vacancy.
- TELONISM (bibliography).—The terminal letters of the real name, as N. S., John Anstis.—O. H.
- THIRTY-SIXMO, 36MO.—A sheet of paper, folded into 36 leaves, making 72 pages.—See Miscellaneous, Art. Sizes of Books.
- THIRTY-TWOMO, 32MO.—A sheet of paper folded into 32 leaves, making 64 pages.—See Miscellaneous, Art. Sizes of Books.
- TIRONIAN NOTES.—The short-hand notes of Roman antiquity, said to have been introduced into Rome by Tiro, the freedman and favorite of Cicero. The Tironian Notes consist of arbitrary signs, and are still common in marginal notes.—
 Imperial Dictionary.
- TITLONYM (bibliography).—Quality or title taken instead of a proper name, as "An Academician," "A Barrister," "A Member of Parliament."—O. H.
- 'TRACTS.—Small publications, generally of a religious or serious kind; the earliest ones (tractatus) being used in theological controversy. By bibliographers the term is used in nearly the same sense as pamphlet, but by the public the word is generally identified with some serious publication. Tracts seldom exceed a single sheet, but pamphlets are larger, q. v.
- TRAFALGAR (typography).—A name for a type a size between Two-Line Double Pica and Canon. [A type not used in America.]
- TRANSLATIONYM (bibliography).—A translation of the real name, as Books Nabonag ("Books" is a translation, and "Nabonag" an anagram; i. e., Le Comte Georges Libri Bagnano), G. Forrest (Rev. J. G. Wood).—O. H.
- TWENTY-FOURMO, 24MO.—A sheet of paper folded into 24 leaves, making 48 pages.—See Miscellaneous, Art. Sizes of Books.
- TWENTYMO, 20MO.—A sheet of paper folded into 20 leaves, making 40 pages.—See Miscellaneous, Art. Sizes of Books.
- TWIN-BINDING (binding).—A method of binding books (sometimes used for dictionaries) by uniting the two parts,

back to fore-edge, in such a manner as to expose the pages of the different languages at the same time.—Leighton's Journ. Soc. Arts, Vol. VII., p. 214.

TWO-LINE ENGLISH (typography).-

Fr., Petit Canon; Ger., Doppelmittel, Roman;

Dutch, Dubbelde Augustin; Italian, Canoncino. A type twice the size of English.

TWO-LINE DOUBLE PICA (typography).-

Fr., trismegiste Ger., Grobe

Canon, Sabon; Dutch, Groote Kanon. A type a size larger than Two-Line Great Primer.

TWO-LINE GREAT PRIMER (typography) .--

Fr., Deux Points de Gros Romain;

German, Kleine Canon; Dutch, Kanon; Italian, Grosso Testo. A type the depth of which equals two lines of Great Primer.

TWO LINE PICA (typography).—

French, Deux Points de Cicero, Palestine; German, Doppel-

cicero, Palestinaschrift; Dutch, Dubbelde Mediaan. One size larger than Double Pica.

- TYPI FIXI (printing).—The term formerly given to the letters used in block books.—Rees' Cyclopædia, Art. Printing.
- TYPI MOBILES (printing).—The name formerly given to movable types to distinguish them from those in block books—Rees' Cyclopædia, Art. Printing.

UNCUT BOOKS .— See BOOKS UNCUT.

- UNCUT EDGES (binding).—French, non coupé; German, unaufgeschnitten, contracted to unaufg. Books that are not cut open with the paper-knife.—French, non rogne; German, nicht beschnitten. Edges not ploughed by the binder.
- VELLUM (binding).—Principally used by stationers for account books.
- VELVET (binding).—Principally used in binding for Bibles and Prayer-Books, costly manuscript books, albums, etc.
- VERSO (bibliography).—French, verso; German, kehrseite, rückseite. The page of a book on the reverse or left hand side, in contradiction to the recto. Always the even number in the pagination.
- WASTE (printing). German, maculatur, maculatur-bogen. The overplus sheets of a work after all the copies have been made up by the gatherer, and from which the binder is supplied with any imperfections.—HANNETT.
- WATER LINES (paper). The transparent perpendicular marks on paper, called in French, pontusaux; in German, vassermarke. Crossed at right angles by the wire marks, French, vergeures.—NAMUR'S Manual, page 212. German, formstreifer.
- WATER-MARKS (paper).—French, filigrane; German, vasserzeichen. Ornamental figures in wire (or thin brass) sewn upon the wires of the mould, and, like those wires, they leave an impression by rendering the paper, where it lies on them, thinner and more translucent.—Tomlinson's Cyclopædia, Art. Paper. For further remarks on paper water-marks, see Sotheby's Princip. Typ., Vol. III.

- WRAPPER (binding).—French, couverture; German, umschlag. The paper cover of a book or pamphlet; more used in Continent Europe for thick books than in this country; its only advantage is, that it enables the purchaser to have the work bound to his own taste.
- XYLOGRAPHIC BOOKS (bibliography).—Greek, xulon, wood, grapho, to write; French, xylographie; German, zylographische drucke. Block book, q. v.

Many terms, not mentioned in this part, will be found in Miscellaneous, under the following heads, viz.: Bindings and Sizes of Books; Booksellers' Contractions; Sizes and Names of Paper, in French and German, etc., etc.

PART VII. MISCELLANEOUS.

BOOKS AND BOOKBINDING.

The following article on Books and Bookbinding is taken from the introduction to one of the last official Abridgments of Specifications published by order of the Commissioners of Patents.* As it embodies briefly most of the information on the subject which is of interest, without entering too minutely into details, we offer no apology for reproducing it in full:

"Book and bookbinding, in the modern acceptation of the words, were unknown to the ancients. In Coptic, the equivalent for book is djon or djoome (original meaning, volume); in Chinese, shoo (made up of two characters, one of which stands for pencil, the other for speak); in Sanscrit, grantha (binding or fastening); in Arabic, kitáb (from a root which signifies write); in Hebrew, sepher (write); in Greek, byblos or byblion, afterwards biblos or biblion; biblos is the Coptic word for the inner rind of the papyrus; and in Latin, liber, the name given to the inner bark or rind of a tree. Our word 'book' is, according to Mr. Wedgwood, the Anglo-Saxon boc, from the Gothic boka (letter, writing); others connect the word with another meaning of boc (beech); because the Teutonic race wrote on beechen boards."

The commandments delivered to Moses were carved on stone, and the obelisks, tombs, and other monuments of stone brought from Egypt are covered with sculptures. A softer material would soon be required, and clay was early used for the purpose of writing on; of this the Babylonian tiles and the Assyrian tablets and cylinders (of which there are some thousands in the British Museum) are a proof. The clay, after being stamped o written on, was sun-dried or hardened by fire. The material or which Moses wrote his books of the law cannot be ascertained, but as the roll is the form still adopted in Jewish synagogues, are opinon may be hazarded that he wrote on skins.

^{*} Abridgments of Specifications relating to Books, Portfolios, Card Cases, etc., A.D. 1768-1866. Printed by Order of the Commissioners of Patents. London. 1870. 8vo, pp. xvii, 198.

The papyrus of the Egyptians, however, became so generally used that it may be termed the ancient paper, and it held its place against parchment and vellum until the seventh century of the Christian era, when it was superseded by them (Penny Cyclopædia). Livy, in several places, mentions libri lintei (book of linen), an ancient chronicle of the Roman people preserved in the temple of Juno Moneta; and Pliny states that, before the introduction of papyrus, private records were kept on linen or wax.

Pieces of papyrus were joined together side by side, so as to form one broad sheet; the writing was executed on one side only, in columns four or five fingers broad, with a blank space of about a finger's breadth between; when the writing was finished, the papyrus was rolled round a stick, and from this rolling a completed work was called a volume or roll. A painted boss or ball was fastened to each end of the stick, and usually projected above and below. The ends of the roll were carefully cut, polished with pumice-stone, and colored black (Ovid's Trist.) The back of the papyrus was stained with oil of cedar, to preserve it from decay; the title was written on a small strip in a light red color, and attached to the outer end of the roll, or on a kind of ticket, and suspended from the roll; a portrait of the author was prefixed to the first column; the roll was protected by an outer case stained with a purple or a yellow color; and the whole was placed vertically in a cylindrical box (generally made of beech-wood, Pliny, xvI), or horizontally on a shelf. to be supposed that every roll was finished off in such style; the foregoing is the description of a complete first-class roll or book, as may be verified by notices in Pliny, Ovid, Seneca, and Martial. Sometimes there was a stick at each end of the roll, so that the whole formed, as it were, a double roll.

The nature of the paste or cement for joining the pieces of papyrus is not known. Pliny tells us that it was the turbid water of the Nile which had a glutinous quality! The Jews must have been very expert in preparing the skins of their rolls, and in joining them together, as we read in the twelfth book of Josephus that, when they presented to Ptolemy Philadelphus (who died B.C. 247) a roll of their laws written in golden letters, the king stood wondering for a long time at the thinness of the skins and the invisibility of the joinings. They were far ahead of the Athenians, who, as late as A.D. 407, erected a statue to Phillatius for teaching them the "art of gluing."

In the time of Augustus, books, still in the form of rolls, were abundant and surprisingly low-priced. Horace informs us, in his

epistle ad librum suuam," that the Sosii were his publishers; he seems to complain of his works getting into the hands of the common people and becoming school-books. In his Ars Poetica, he writes of a poet "rich in lands, rich in money laid out at interest;" a proof that authorship was sometimes a lucrative profession. Martial tells us that he is read throughout the whole globe, and in all nations under the rule of the Romans; that he is in everybody's pocket or hand. In one epigram he informs us that a copy of his thirteenth book (fourteen pages of modern print, 8vo) may be bought for four nummi (about 8d.), and that if the bookseller Tryphon were to sell it for half that sum he would still get a profit. In another epigram he writes that a copy of his first book (twenty-nine pages of modern print, 8vo), polished with pumice-stone and encased in purple, may be bought at Atrectus' for five denarii (about 3s. 61d.) "Slave labor," says Mr. Humphreys, in his Art of Printing, "was the printing press of the Romans, and a very effective one, too." The transcribers were slaves, cheaply fed and hard worked, and one reader dictated to many transcribers. Both Horace and Martial hint that the publishers of their day produced at times larger editions than could be sold; the remainders, as modern publishers call them, were often doomed "to feed bookworms," or "to wrap up pastry and spices." As a proof of the number of copies of some works, Pliny (Ep. IV, 7) writes that a certain Regulus, who wrote a biography of himself and his son, had a thousand copies of it dispersed throughout Italy and the provinces. Nero, too, ensured the diffusion of a large edition of his verses by commanding that they should be given to school-boys as examples.

When the change from the roll to the modern-shaped book took place is very uncertain. Some writers assign the change to Eumenes 11, King of Pergamus, in whose reign (B.C. 197–159) parchment was invented, or more probably improved, as Herodotus mentions writing on skins as common in his time, and Ctesias and Diodorus describe the ancient Persian records as written on leather. Other writers affirm that the Latin word liber means roll, and the word codex (literally the trunk or stem of a tree) a square book. The only authority for the former assertion is, that both sides of the skin were so cleaned that either side could be written on; and a careful comparison of the passages in which the word codex occurs shows that it was applied to the wooden memorandum tablets which were jointed together and lined with a coat of wax. There is not a doubt that when, at a later age, parchment or paper was substituted for

wax, and put together in the shape of a modern book, the name of codex was still retained. We have the authority of Winckelmann and others that all the literary works (and paintings of works) found at Herculaneum and Pompeii were rolls, and that most of the rolls were made of papyrus. The change, most probably, was very gradual, and the following quotation gives the

opinion of Mr. Humphreys on the subject:

"It is supposed that the square form of book began to prevail in Rome in imitation of the tablets used for private memoranda, which were at first waxed plates of metal within a cover more or less decorated, and protected by raised edges. These tablets were afterwards displaced by leaves of vellum, sometimes of different colors, to the number of five or six. Such tablets, within richly carved ivory covers, were, during the period of the Eastern empire, presented to consuls, or other high functionaries, on their nomination to office. Eventually, it became customary for private persons to present each other with tablets, often with complimentary poems ready written on the leaves of vellum, the covers naturally becoming objects for decorative embellishment. Small books of poems may have been prepared for sale in the same way, as the old rolled form did not afford such scope for decoration as the pair of panels which enclosed and protected the This form of book probably arose in the East shortly before the removal of the capital to Constantinople, as the name by which tablets of that kind were distinguished was the Greek term diptych. The period which may be assigned for the general adoption of the square form for certain books, which were at first distinguished as libri quadrati, was probably not earlier than the fourth century. There is a copy of Virgil in the Vatican library, which may be considered one of the oldest existing monuments of a book in this form. It has been assigned by some to the reign of Septimius Severus, but more probably belongs to the age of Constantine. At any rate, it is a relic of Roman handicraft when the language of Virgil was still the language of Rome, as is shown by the costumes, and all the accessories of the illustrations, which were evidently executed when Roman dress and manners prevailed in Italy."

A learned German, named Schwartz, who wrote a treatise on books in 1705, says (but without giving any date as to age), that there may be seen in the same library a copy of Livy, Tacitus, and others, all in quarto quadrato, i. e., in square quarto.

During the middle or dark ages, reckoned by Mr. Hallam from A.D. 486 to A.D. 1495, i.e., from about seventy years after the

final departure of the Romans from Britain to the tenth year of the reign of Henry VII, books were very scarce, and consequently very high priced. The monks were nearly the sole transcribers, and, as they worked single-handed in the scriptorium attached to each principal monastery, but few copies could be made. The monks, and sometimes the bishops, were the illuminators and bookbinders as well as the transcribers.

The introduction of paper must have greatly aided the multiplication of books. Paper is said to have been invented by the Chinese about A.D. 95 (Penny Cyclopædia). The art of making paper from cotton was learned from the Chinese by the Arabs in the seventh century; and there was a manufactory of such paper established at Samarkand about A.D. 706. The Arabs seem to have carried the art into Spain, and to have there made paper from linen and hemp, as well as from cotton (Journal of Education). Of course, the invention of printing (about A.D. 1438) did away with the occupation of the transcriber, and materially increased the work of the binder.

In Dibdin's Bibliographical Decameron we read: "The printing of the folio Bible in the reign of Henry VIII (1538–1539), must have given importance to the art of bookbinding. The first edition consisted of 2500 copies, one of which was set up in every church in England, and secured to a desk by a chain. Within three years there were seven editions of this work."

Authors, too numerous to mention, describe books bound in gold, silver, velvet, silk, vellum, and leather, and having the covers ornamented with precious stones and metals, crucifixes, madonnas, bosses, &c., &c. The most ancient bound books in the library of the British Museum are, 1. The celebrated MS. of St. Cuthbert's gospels, written between 698-720; it is bound in velvet, intermixed with silver, and having a broad silver border; the centre and border are inlaid with gems. of the Latin gospels, written in the beginning of the ninth century; the binding is coeval or nearly so; it consists of thick oaken covers plated in silver and set with gems; on one side is embossed the figure of the Savior, with the symbols of the Evangelists in the corners, and on the other side is the Agnus Dei. 3. Latin gospels of the tenth century, in ancient metallic binding, ornamented with crystals. 4. A Latin psalter, with the canticles, litany, and office for the dead, written and illuminated about the year 1140; the covers are of carved ivory, set with turquoises; on one side are represented some events in the life of David, on the other, illustrations of the seven works of mercy.

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Remit for 1874.—Subscribers who desire to continue the Bibliopolist will kindly favor us by remitting one dollar, the amount of the subscription for the current year. We call attention to this, it being, as a rule, our only means of learning whether a continuance of the magazine is wished for.

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is believed to have been the work of Sir Peter Lely, or some other contemporary artist, and is very similar in its general appearance to the beautiful miniature by S. Cooper, engravappearance to the beautiful miniature by S. Cooper, engraved by Richard Earloim. The description of the Grosvenor portrait of Nelly, in Mrs. Jameson's "Beauties of the Court of King Charles II," will equally apply to this charming work of art: "The turn of the neck, and the air of the head, are full of grace and character, and the whole picture, though a little injured by time, is exquisitely painted."

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Query.—Can this be the painting of which Peter Cunning-ham narrates the following anecdote in his "Story of Nell Gwyn"? "When Queen Charlotte (consort of George the Third), was asked whether she recollected a famous picture of Nell Gwyn, known to have existed in the Windsor gallery, and which Her Majesty herself was suspected of having removed, she replied at once 'that most assuredly, since she resided at Windsor, there had been no Nell Gwyn there.'"

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Vol. VI.

NEW YORK, JULY & AUGUST, 1874.

Nos. 67 & 68.

LITERARY (AND OTHER) GOSSIP.

In the sale of the engravings belonging to the late Hon. R. Pole Carew, by Messrs. Sotheby, Wilkinson & Hodge, the following, by Martin Schöngauer, produced the prices mentioned: The Crucifixion, 851.; another, 411.; Christ bearing the Cross, 271.; The Almighty Enthroned, an angel on either side, 871.; The Crucifixion, with the Virgin and St. John, 161. Heads of Angels, by Toschi, after Correggio, 151.; Two Cavaliers engaged in Combat, by Israel Van Mecklen, 171. 175.; The set of Horses, by Paul Potter, 181.; Mrs. Abington as the Comic Muse, after Sir Joshua Reynolds, 221.; The Farm-yard, 181.; Inverary Castle, 241. These last two were from Turner's "Liber Studiorum."

The same auctioneers sold a collection of rare prints, the property of an officer in the army. The following were by Dürer: Adam and Eve, 531. 10s.; The Nativity, with Joseph drawing water from a well, 31/.; another, 27/.; The set of "The Passion," 321.; another, 221.; The Conversion of St. Hubert, 39/.; another, 30/.; St. Jérôme, 32/.; The Sorceress, 201.; "Melancolia," 401.; An Es cutcheon, 221. 10s. The illustrations of the Apocalypse, by Jean Duvet, 150/.; View of the Campo-Vaccino, by Claude, 231.; "The Passion," by Glockenton, 441. 10s.; Van Leyden, Adam and Eve (before the letter L), 40/.; Conversion of St. Paul, 301.; The Dance of the Magdalen, 501.; Marc Antonio, The Almighty appearing to Noah, 75%; The Virgin seated on the Clouds, 110/.; St. Cecilia, 106/.; another, on darker paper, 22/.; Lucretia, 197/.; Mount Parnassus, 20/.; The Old and the Young Bacchant, 40/.; Orpheus and Eurydice, 26/.; The Man with the Two Trumpets, 53/.; "Poetry" (first state), 1861; The Seven Virtues, in niches, 321.; "Adam and Eve," before the hard outlines on the arms, and the "Cleopatra" in an early state, hitherto undescribed, the former 4851., and the latter 369/.

A copy of the "Heures d'Anne de Bretagne," by M. Curmer, on vellum, was sold the other day in is for 16,000 francs.

1 a sale of books just concluded by Messrs. Put-: & Simpson, of Leicester Square, London, there appeared a copy of Vyrgyle's "Boke of Eneydos," translated and printed by William Caxton, 1490, which, although wanting two pages, was knocked down for 1911.

The late Mr. George Daniel, so well known for his book-lore, condensed much of the results of his wide knowledge and voluminous acquisitions of rare "broad-sides" into a series of gossiping articles, published some thirty years ago in Bentley's Miscellany, under the title of "Merrie England in the Olden Time." These papers were duly republished in expensive volumes, which are now somewhat rare. A cheap reissue was much to be desired, and we are glad to say that this has been carried out by Messrs. F. Warne & Co., of London, in their "Chandos Library." The work can now be bought in this handy form for three shillings and sixpence, with plates by Leech and Robert Cruikshank.

Miss Thackeray, daughter of the celebrated novelist, W. Makepeace Thackeray, publishes the following warning to the public: "It has recently come to my knowledge, by the kindness of a friend, that letters and manuscripts are being frequently offered for sale as autographs of my father. Some which I have seen are rather clumsy forgeries; but they were sufficiently well executed to impose upon persons already familiar with my father's handwriting. May I therefore beg you to publish this letter, in order to check a fraud which might incidentally be injurious to my father's memory? In one case a letter attributed to him had been manufactured by copying a fragment from a magazine article not written by him, and appending his signature; and I should much regret that correspondence so compiled should be attributed to him."

The Saturday Review is notorious for its lofty disregard of facts, whenever it condescends to treat of American subjects. A late example of its brilliant mendacity, in which, however, it was evidently led astray by a parliamentary statement, was the announcement that "a newspaper, called the Congressional Globe, is recognised as the official record of Congress, and receives for reporting and printing the debates a subsidy of something over £50,000 each session." This was true at one time, but it seems to have escaped the notice of the oracle of Southampton Street that the broom of reform swept the Congressional Globe out of existence twelve months ago, and that its place is now occupied by the Congressional Record, issued from the State printing department, at a cost to the nation of so much paper, print, and reporting. The fact is probably of little importance; but as it was given as a fact, it might as well have been correctly stated.

One day Louis XV. surprised Mdlle Genest, afterwards Madame Campan, dancing by herself in front of a huge mirror. His Majesty stopped and waited-until the young lady had finished her solitary waltz, and then said to her, as she courtesied, red with confusion, before him: "Mademoiselle, they tell me you are a very learned person. How many languages do you speak?" "Six, your Majesty," answered Mademoiselle. "Do you sing?" "Yes, your Majesty." "You dance, I know?" "Yes, your Majesty." "You draw?" "Yes, your Majesty." "God help your husband, whenever you get one," said the monarch, as he turned on his heel.

The play upon which Mr. Horace Howard Furness, of Philadelphia, is now engaged for his superb edition of Shakespeare, is "Hamlet," Mr. Furness has, we hear, entirely finished the collation of the "Hamlet" text in the folios and quartos, and is half through the collation of some fifty modern editions. Uniform in size, and in all essential particulars, with the handsome volumes of her husband's edition, Mrs. Furness has, in her enthusiasm and devotion to the same cause, produced a complete "Concordance to Shakespeare's Poems; an Index to every word therein contained." This beautiful book is a literal fulfilment of the title. It comprises every instance of the use of any part of speech, even to the most minute, throughout "Venus and Adonis," "The Rape of Lucrece," the "Sonnets," "A Lover's Complaint," "The Passionate Pilgrim," and "The Phonix and Turtle." To facilitate reference, the clause in which the required word stands and the number of the line are both given; and "that nothing may be wanting to the convenience of the student, the whole of the poems are reprinted at the end."

Diabolical.—Some years since, it will be remembered, the Rev. W. R. Alger published a catalogue of works relating to the future life. We do not remember that he took cognizance, however, of the superintendent of the lower regions, a deficiency which is to be remedied by Mr. Henry Kernot, with a catalogue raisonée of books relating to the devil. The appearance of his infernal majesty in history and letters will be chronicled with very full annotations, the books being catalogued in chronological

order. It will be forwarded on receipt of twenty-five cents, or with twelve illustrations, representing the devil at different epochs, for fifty cents.—Publisher's Weekly.

A Good Answer .- A well known idiot, named James Fraser, belonging to the Parish of Lunan, in Forfarshire, Scotland, quite surprised people sometimes by his replies. The congregation of his parish church had for some time distressed their minister by their habit of sleeping in church. He had often endeavored to impress them with a sense of the impropriety of such conduct, and one day, when Jamie was sitting in the front gallery, wide awake, while many were slumbering around him, the clergyman endeavored to awaken the attention of his hearers by stating the fact, saying: "You see, even Jamie Fraser, the idiot, does not fall asleep, as so many of you are doing." Jamie not liking, perhaps, to be thus designated, coolly replied: " And I hadna been an idiot I wad ha' been sleepin' too." This is only another of the instances where fools astound wise

Dr. Watts.—A great deal of fuss was made lately by the English newspapers because Dr. Watts, the bicentenary of whose birth has just been celebrated at Southampton, when only nineteen years of age, gave an impromptu description of the first miracle in the following words:

> "Modest water, pressed by power divine, Saw its Lord, and blushed itself to wine."

Surely Isaac Watts is not to have the credit of that beautiful conceit. Richard Crashaw, the poet, died twenty-four years before Watts was born. The latter knew Latin well, and it is highly probable that he was acquainted with the Latin poems and epigrams which the former composed while resident at Cambridge, and which, doubtless, were more widely read during Watts's time than they are now. In this volume we find reference to the miracle thus:

"The conscious water saw its God and blushed."

Good News from France.—Where Young's "Night Thoughts" and Hervey's "Meditations" were once so popular, we learn, with satisfaction, that Cowper has, at last, been introduced to the acceptance of the French public. This has been done by M. Léon Boucher, in a handsome volume, entitled, "William Cowper, sa Correspondence et ses Poésies."

The Athenæum calls for a new edition of "The Letters of Horace Walpole," saying that copies are very hard to get, the American demand having absorbed the supply.

Pope's Rhymes.—In looking through Pope's "Essays" and "Satires," we have been struck with the number of rhymes that, to our ears, seem essentially faulty. We suspect that he often made his rhymes

purposely inaccurate, for variety's sake. If not, the pronunciation of many words must have greatly changed since his days. In two instances the difference is strangely remarkable (Es. M., Ep. i. l. 223):

"Twixt that and reason, what a nice barrier; For ever separate, yet for ever near!"

(Moral Essays, Ep. ii. l. 111):

"The daily Anodyne, and nightly Draught, To kill those foes to fair ones, Time and Thought."

The legend of "Whittington and his Cat" will be the subject to be set by M. Offenbach for the opera-bouffe he has engaged to compose for Cramer, Wood & Co., through the agency of Mr. D'Oyley Carte. The libretto will be written first in French, by MM. Nuitter and Tréfeu, and the English adaptation by Mr. Farnie. The work will be produced at Christmas in London.

We regret to record the death, on the 13th ult., of Miss Agnes Strickland, the well-known authoress of the "Queens of England." The third daughter of Mr. Thomas Strickland, of Reydon Hall, Suffolk, England, Miss Strickland was born early in the century, and her first effusions were poetry-much discountenanced by her father. One poem, "Worcester Field," was praised by Thomas Campbell, but her poems are now forgotten, and she soon turned her attention to French and Italian biographies and to historical compilation. After writing, for keepsakes and for children, "The Rival Crusoes," she, aided by her sister Elizabeth, produced, in 1840, "The Lives of the Queens of England from the Norman Conquest." This work was completed in 1849, and since then Miss Strickland produced "The Lives of the Bachelor Kings of England." She was rewarded, in 1871, with a pension of £100 on the Civil List, in recognition of her literary merit.

"Antient," corrupted from ensign, and also applied to the bearer of an ensign, is in fact equivalent to the British (though now defunct) subaltern, an ensign. It is used more than once in Shakespeare:

"This is Othello's ancient, as I take it.
The same indeed; a very valiant fellow."
Othello, v. 1.

And again:

"Oth. So please your grace, my ancient; A man he is of honesty and trust; To his conveyance I assign my wife."

Othello, i. 1.

English literature at present, as described by the Herald's London correspondent, is better in the old than the new. Even in this dull season there are plenty of fresh novels; but few of them are likely to live more than a year or two. It is so easy to find a publisher nowadays that everybody writes, though, luckily, it is not everybody that reads. The republication of the old English dramatists seems to be one of the most important events in the book world of London, and we wish a similar enterprise would be

undertaken here The majority of American readers know little of Webster, Dekker, Middleton, Heywood, Marston, Marlowe, and other early dramatists simply because of the difficulty of finding their works outside of libraries.

Shakespeare's Name.—The variations in spelling the name of Shakespeare may be illustrated by the following extract from the register of the parish of Beverston, in Gloucestershire, not far from Stratfordon-Avon, and in the adjoining county, for the year 1619: "Edward Shakespurre, the son of John Shakespurre and Margery his wife, was baptized the 17th day of September. Godfathers: Edward Eastcourt, Fraunçis Savage. Godmother: Mary Eastcourt." Edward Estcourt was an ancestor of the Right Hon. T. H. S. Sotheron-Estcourt, of Estcourt, five miles distant from Beverston. Francis Savage and Mary Estcourt married in 1621, being ancestors of the Savages of Tetbury. The Hicks family, ancestors of Sir Michael Hicks Beach, had recently bought Beverston Castle, which, until 1597, had belonged to the Berkeleys of Beverston.

A Parallel.—History repeats itself. "Instances," says the Athenaum, in its review of Mr. Farrar's Life of Christ "of special pleading might be given were it needful on the present occasion, and of diluted paraphrase which spoils the simplicity of the original words, as in speaking of Jesus's 'eyes streaming with silent tears,' for he wept." "Returning." writes Mr. Wickins of Dr. Johnson, "through the house, he stepped into a small study or book-room. The first book he laid his hands upon was Harwood's 'Liberal Translation of the New Testament.' The passage which first caught his eye was from that sublime apostrophe, in St. John, upon the raising of Lazarus, 'Jesus wept,' which Harwood had conceitedly rendered 'And Jesus, the Saviour of the World, burst into a flood of tears.' He contemptuously threw the book aside, exclaiming 'Puppy!""

From Germany we hear that the new work of Gregorovius, "A History of Lucrezia Borgia," which has attracted much attention, has reached a second edition.

Mr. John Forster's next work is likely to be a biography of Swift, for which he has collected a valuable mass of materials, including not a few unpublished letters of the famous Dean.

Some rather astonishing figures are given concerning the sale of the works of a popular song-writer, William S. Hayes, of Louisville, Ky. The following are some of the figures: "Shamus O'Brien," 234,375; "Mollie Darling," 237,450; "Nora O'Neil," 346,644; "Driven from Home," 356,345; and "Write me a Letter from Home," 446,100. All these figures relate to songs published within the

last twelve years. Neither the words nor music are of a very elevated kind, but they are thoroughly pure and healthy, and their popularity is significant of the prevailing taste.

Mrs. Lucy Audubon, the widow of the distinguished ornithologist, died in her 88th year, at Shelbyville, Ky., on the 17th of June. Mrs. Audubon published a life of her husband in 1869, which was pronounced a very creditable literary production.

Our English contemporary, the Bookseller, states : "New books are scarce at this season, and announcements equally so. Edmund Yates' novel, ' A Dangerous Game,' has met with very fair success. Some curiosity was excited by the announcement of an American novel by so well-known a writer; but beyond the fact that some of its scenes are in New York, it has nothing particularly American about it. The author has been careful not to trust himself on dangerous ground, but writes pleasantly about some men and things he saw in New York, somewhat in the vein of a special correspondent. As New York is as much like a city in the south or east, as a French ordinary in Soho is like the old Chapter Coffee House, the peculiarly 'American' character of the book may be proportionately estimated. The truth is, that if a man were to fall asleep in London, and wake up at Delmonico's in New York, he might fancy himself in Paris until he paid his bill; or if he woke up in a lager-beer garden in the Bowery, he might think himself in Munich, and within a hundred yards might find himself surrounded by all the picturesque vicissitudes of an Irish colony. The typical American is singularly hard to discover, and, when you have found him, the chances are ten to one that he will turn out to be a German or a native of the Emerald Isle. The second volume of the 'Life of John Quincy Adams' has appeared, bringing the work down to the year 1814, and also a new book by one of those ubiquitous gentlemen, a Herald correspondent. It is 'Mambi Land,' being the adventures of James J. O'Kelly, a correspondent of the New York Herald, in Cuba. Max Adler's book, 'Out of the Hurly-Burly,' it appears, is to have the special honor of being reprinted by two London houses, one of which, however, pays the author something. Curiously enough, when the second announcement was made in London, a New York house, thinking it an English book, promptly announced it also."

Literary Popularity and Discrimination.—For some time past a poem entitled, "Binley and '46," has been going the rounds of the press, purporting to have been written by Bret Harte. Of course the average editor, on seeing a poem by Bret Harte, grabbed his shears and cut it out to reprint. It

finally reached Frank Leslie's, and was given the benefit of a full page illustration by Matt Morgan, The poem appeared first in the Open Letter, and its history is as follows: "Some weeks ago one of the editors of the Open Letter made the assertion that a poem written in the style of any well-known poet, no matter how absurd, would be copied clear to the Atlantic seaboard. This point was disputed, and accordingly the poem was written in the Open Letter office as a contribution by Bret Harte, and published as such. The result was as expected. The papers were sold." In the first place, the complete absurdity of the poem ought to strike anybody. It represents an engineer rushing through the snow blockade without any stoker, and at last freezing to death by the very side of a blazing fire and steam up. The literary fraud proves, first, how much the acceptation of matter depends upon the name it bears; secondly, the discriminating and critical powers of the average American editor .- Literary Miscellany.

According to the "American Newspaper Directory for 1874," there are now published in the United States 7,339 newspapers and periodicals, and in the the Dominion 445. Of the American papers, 678 are dailies, and 5,554 weeklies, the rest being issued at monthly, quarterly, and other intervals. The increase since last year has been 464, chiefly among the weeklies. Florida is the only State in the Union which has no daily paper. In addition to those published in English, the list includes papers in French, German, Scandinavian, Spanish, Dutch, Italian, Welsh, Bohemian, Portuguese, Polish, and Cherokee-the German, after the English, being the papers most numerous. The Dominion has 46 daily papers, and shows a total increase of 29 papers and periodicals since last year. The Alaska Herald, printed at San Francisco, is printed partly in English and partly in Russian. No paper in Chinese has yet appeared, but as it has only lately been discovered in California that stoning hurts a Chinaman, it is hardly to be wondered at that Chinese literature does not flourish.

A great literary curiosity is now for sale at Pekin. It consists of a copy of a gigantic work, composed of 6,109 (sic) volumes, entitled "An Imperial Collection of Ancient and Modern Literature." This huge encyclopædia was commenced during the reign of the Emperor Kang-he (1662-1722), and was printed at the Imperial Printing Office, where a complete font of copper type was cast for the purpose. Its contents are arranged under thirty-two divisions, and embrace every subject dealt with within the range of Chinese literature. Unfortunately the greater part of the type employed in printing the work was, after the first edition, purloined by dishonest officials, and the remaining portion was melted down to be coined

into cash. The result is that very few copies are now in existence, and still fewer ever come to the market. The price asked for the present copy by the Chinese owner is about \$20,000.

Gipsy Marriage.—In the London Times' list of marriages on July 21, 1874, appeared the two following curious announcements: "On the 11th instant, at Vallō Herregord, Norway, Hubert Smith, Esq., the author of 'Tent Life with English Gipsies in Norway,' to Esmeralda, the Heroine of his book." "On the 11th instant, Adreg Vallō Phillissin, Norway, the Rye Hubert Smith, Esq., romado to Tarno Esmeralda Lock, who pookers covah Lava to saw Romany Palors." By the aid of Borrow's "Romano Lavo Lil," the last announcement reads: "On the 11th, in the &c., Norway, the Noble Hubert Smith, Esq., married to Tarno, &c., who talks bewitching words to laugh at her Gipsy brethren."

The three essays on religion left by John!Stuart Mill, of which he expressed an opinion shortly before his death, that when they came to be published they would evoke criticism which would go far to destroy what reputation he had in England, will be issued in October.

The catalogues of books we receive from Germany usually compare favorably with those issued in England and the United States, for the German bookseller is, as a rule, we must confess, better educated and better informed than his English rival. However, the learned Teuton is not infallible, and sometimes carries his zeal for classifying too far. In a recent catalogue, under the heading "Microscopy and Technic of the Microscope," after enumerating the works of Frey, Schacht, and other authorities, the compiler has inserted "Swinburne (A. C.), Under the Microscope; London, 1873."

The celebration of the fifth centenary of Petrarch's death passed off very successfully at Arqua and elsewhere. At the Fontaine de Vaucluse, once the residence of the poet, an address was delivered by the Chevalier di Nigra, Italian Minister to France.

Mr. Howard Staunton, the celebrated chess-player and Shakespearian commentator, died suddenly in June. His health had been for some time somewhat indifferent, but his friends had no expectation that they were to lose him so soon. He was found dead one morning in his chair in his library, with an unfinished letter lying on the desk before him. Besides his contributions to Shakespearian literature, Mr. Staunton was author of a work on "The Great Public Schools of England." As a chess-player Mr. Staunton's attainments were well known. His victory over M. St. Amant won for him a European fame as a player, and his books on chess have long been regarded as standard authorities on the games.

He was conductor of the chess column of the Illustrated London News from its commencement, and was a frequent contributor to its literary columns.

The list of pensions granted by Queen Victoria to persons eminent in literature and art in the eventful year 1874 is not very long, nor are the amounts heavy. The literary police of Great Britain and Ireland do their work well, and, on the whole, look after political opinions and morals with an assiduity of which no other country can boast. Yet the pay of such, in the shape of pensions, is probably not a twentieth part of that which Marshal MacMahon disburses for the prosecution and warnings of the Paris press. We have to congratulate the mether country and Mr. Disraeli in particular, that they can duly reward the representative persons of their vast and influential body by the munificent sum of £290 between four professors of literature; er, not counting Lady C. Jackson, whose works as an authoress have not come very prominently before the public, with £190! Mr. Gladstone was comparatively profuse, since the last literary reward he bestowed was nearly two-thirds of the whole sum, viz. £120, upon Dr. Martin Tupper. After all, we must remember that the money of the Civil List is granted the Queen to reward her servants, not professors of art and literature. Art is so well paid that it should take care of itself; and although it seems little to grant Mr. R. H. Horne, a fine poet, a discriminating critic, the friend and contemporary of Dickens, and an industrious author, about the half-pay of a retired postman, yet we are glad that Silver-pen, Miss Jewsbury, and the author of "Orion a farthing-Epic"-all veterans of well-worn and honorable pens-are the only authors found who need State relief. It says well for advancement and independence. The two nations who owe most to their authors are the most dignified in their freedom from acknowledging any obligation to them. In this great country we give our writers no State aid at all; and the British so far emulate our example that they give theirs as little as they can. Lord Lytton, in his palmiest days, wrote a brilliant passage. asserting that "sometimes the pen is mightier than the sword"; it is so, especially in the faculty it has of warding off any expression of its services, whether wielded for literature or science. A steel sword is much weaker than a steel pen; it has only to show the slightest merit, and a heavy pension at once settles on it; whilst the most powerful steel pen remains in the beautiful simplicity of perfect freedom.

Mr. John Heneage Jesse.—Another of the army of workers has vanished from the scene. For years the name of Jesse has been a pleasant name to English readers. The class known as "general readers" has had no greater favorite. The "general reader" loves his ease, and Mr. Heneage Jesse, who was a

son of Mr. Edward Jesse, the naturalist, never disturbed it. The "general reader" does not care for literature which demands close attention, or which affords matter for reflection. Mr. Jesse catered for the "general reader's" amusement, and was eminently successful. He was the harlequin of patchwork historians, and was here, there, and everywhere. Vivacity he seems to have considered as the first merit of an historian, and he was, undoubtedly, vivacious. Yet he started in literature under very opposite conditions. In his sixteenth year he commenced his career as a poet by a solemn poem on Mary, Queen of Scots. The young author's first step in literary life was inscribed to Sir Walter Scott, and soon after he took for his theme "Tales of the Dead "; these latter poems were dedicated, by permission, to Queen Adelaide. In this respect Mr. Jesse was not unlike those mercurial comedians who fancy they can play Hamlet much better than Launcelot Gobbo, and who occasionally kick off the sock, and challenge applause in the buskin. So Mr. Jesse, long after he had been accepted as a sort of light historian, returned to his early love, and hoped to tempt the world to take him for a poet. He set Richard the Third in a dramatic form, not at all like Shakespeare's; and he not only compiled his readable historical memoirs of London, and wrote volumes on the metropolis and its celebrities, and others on its remarkable localities, but he swept the lyre somewhat ambitiously on the same subject, and left for the admiration of posterity "London," a fragmentary poem. It dealt with the whereabouts of great men in London, and was dedicated to Samuel Rogers. Mr. Jesse's histories were, for the most part, " fragmentary," too; or rather, they were to grave, philosophical history, much the same that colored "characters" on a toy theatre are to the real drama. He had the merit of dressing and spangling them well; he moved them over his stage anything but awkwardly, and he spoke for them in a clever, off-hand manner. But he could seldom move more than one figure at a time; grouping was beyond him. Each of his historical characters goes through the whole of his part independently, and, having done, makes way for a successor. In this fashion, however, Mr. Jesse has told the story of England, from the time of Richard the Third to that of George the Third, inclusive. Within those periods he has, in his own way, illustrated the history of the nation in that of individuals, under the Stuarts, the Protectorate, great Nassau, and the House of Hanover. Of these, by far the best piece of workmanship is his history of the life and reign of George the Third. It raised him above the level of a drawer of characters, and ranked him among historians-not among the " great" writers of history, but in an honorable position next to them. The difference in character be-

tween the last-named work and Mr. Jesse's "Lives of the Pretenders and their Adherents," shows how an old writer may emancipate himself from habit, and develop qualities of a higher kind. In the "Memoirs of George Selwyn and his Contemporaries," Mr. Jesse illustrated much of the social history of George the Third's reign. Finally, to an honored name he added honor. After fifty-nine years of life, and more than forty of literary work, combined, at one time, with the performance of duties in the Civil Service, John Heneage Jesse has gone to his rest, owing nothing to any one in that world which owed many an hour of pleasant instruction to him. While speaking of Mr. Jesse, we may mention that for the last twenty years he never once slept out of London, and that every night (Sundays excepted) he was in the habit of appearing regularly at the Garrick Club, at half-past eleven o'clock, to engage in his favorite game, a rubber at whist, at which he remained until half-past two or three in the morning.

The Baltimore and "Old Mortality" Pattersons .-Some years ago, some curious information was given respecting the family of "Old Mortality," investigating the truth of the statement, which had been long believed, that Madame Jérôme Bonaparte, nèe Patterson, was descended from John, the eldest son of "Old Mortality." It was shown by a letter from Mr. Baylies, a friend of Madame Bonaparte, that she believed her ancestors to have come from Ireland, and that they were in no way connected with the Scottish Pattersons. In a volume just published (1874), "Letters to his Family," by Nathaniel Patterson, D.D., with a Memoir by the Rev. Alexander Anderson, West Free Church, Helensburgh, the question has been further investigated by the son of Dr. Patterson, great-grandson of "Old Mortality," who, happening to be in Baltimore, was courteously permitted to examine the will of Madame Jérôme's father. We quote the following passage from the memoir, which sets the question for ever at rest: "The Rev. Nathaniel Patterson, a son of Dr. Patterson, and minister in Martin Town, Canada, visited Baltimore last autumn, found Mr. Pennington, the lawyer who drew out the will of Madame Bonaparte's father, and was permitted to examine it for himself. From this document, which is prefaced by a short autobiography of the testator, it appears that Madame Bonaparte's father's name was William; that he was a native of Tanat, County Donegal, Ireland, and brought up in connection with the Episcopal Church. After settling in Baltimore, he had seven sons and one daughter, whom he mentions under the name of Betsy, and as the wife of Jérôme Bonaparte. There seems no reason to doubt the statement made in the will, especially in view of the scanty evidence for the truth of the story so long and so widely circulated."

The French legitimists are circulating a medal thus devised:

Which is to be read, lux, pax, lex, rex—light, peace, law and the king—and which means to intimate that these commodities are not to be had separately

Fly Leaf Inscriptions.—The Intermédiaire furnishes the following pretty ex libris, which probably dates from the seventeenth century:

> "Chères délices de mon âme, Gardez-vous bien de me quitter, Quoiqu'on vienne vous emprunter; Chacun de vous m'est une femme, Qui peut se laisser voir sans blâme Et ne se doit jamais prêter."

Mr. Swinburne's magnificent tragedy of "Bothwell," which has been spoken of in the highest terms by most of the European and American papers, is being prepared for stage representation by Mr. John Oxenford.

We hear of the death of Mr. E. A. Moriarty, who translated "Pickwick" and some other of Dickens' novels into German. He was for some time teacher of English at a Government College at Berlin.

Let an interviewer enter the closet of a well educated professional man, whether lawyer, politician or divine, and it is astonishing with what avidity he waives all other subjects, and with what celerity he enters into the consideration of the social question of the hour, to wit: "Did Bacon write Shakespeare?" Every thorough college student has pondered the works of the great master of English literature, and had his plastic mind indelibly impressed with the sublime thoughts of him who has been not inaptly described as the original interviewer of any age-one who could interview with equal adroitness and finesse either the stable boy or Queen Bess-who could squeeze out of boon companions the wit and humor that sparkled in their cups, or sympathize with the sorrows of the despairing, the stricken and the forlorn. Just such a student was Judge Edwards Pierrepont, the now able lawyer and jurist, the apt scholar and well known politician, and upon him a Herald representative called with the following result: Interviewer-" What do you think, Judge, of the question now exercising literary and other circles, 'Did Bacon write Shakespeare?'" Judge (promptly)-" There is no more sense in undertaking to show that Shakespeare did not write the works attributed to him than there is to attempt to show that Napoleon Bonaparte never lived and never

was Emperor of France. A few years ago an ingenious and elaborate effort was made to prove that Napoleon never lived-that he was a myth. But it amounted to nothing. The proofs of his existence were too irrefragable to be controverted. In the lapse of time the ingenuity of some minds is employed in getting up these things-these doubts about men who have existed, and events that have occurred. But, coming more directly to the point, Bacon could no more have written the plays of Shakespeare than Shakespeare have written the 'Novum Organum.' The subject of Shakespeare's originality was discussed and settled at the time of his existence, and the discussion at this late date is only an ingenious contrivance to see how plausible an argument can be raised in behalf of the non-Shakespearian theory. Miss Bacon, who spent a good deal of time on the subject, and who wrote a great deal about it, was insane, and died in a madhouse, and, in my judgment, all people who honestly believe that Bacon wrote 'Shakespeare' are equally insane." It will appear from the above that Judge Pierrepont is among those who decidedly believe that Shakespeare himself wrote "Shakespeare."

It used to be said of good old French books, "La mère n'en défendra pas la lecture à ses filles." A French writer authorizes the reading of a new French novel by a writer of a not over-modest school in these words: "Although the story develops itself on slippery ground, it may be read by Parisian ladies who are already initiated in the strange phases of life by the audacities of contemporary literature."

Bosh.—Mr. R. S. Charnock, recently, in N. and Q., writes: "Redhouse renders the Turcic bosh, empty, vain, useless, and bosh lakirdi, nonsense; but this word is probably an abbreviation of the slang term kibosh or kybosh, doubtless corrupted from cui bono."

Spaniards may be congratulated upon at last having an edition of Shakespeare begun, if not completed, faithful enough to enable them to appreciate the original. But Senor Clark, who displays knowledge of both English and Castilian idioms, has certainly a very English name.

A curious set of people has been lately discovered by Captain W. C. Manning, in a village in Northwestern New Mexico, just south of the border line between that Territory and Colorado, and of whom a description is given in the *Denver News*, a Colorado paper. A strong wall surrounds the village, which contains houses sufficient to accommodate 4,000 people. The population has, however, dwindled to about 1,800. The language and some of the customs of the inhabitants correspond to the language and customs of the Chinese. The women are of the

true Celestial type. They dress themselves and their hair in Chinese fashion. Their religion is described as "barbarously magnificent." Montezuma is their deity. His coming is looked for at sunrise each day. Immortality is part of their creed. The priests have heavily embroidered robes, used for unnumbered The ceremonies of worship are formal and pompous. The morality of the people is unimpeachable. They keep a record of events by means of tying peculiar knots in long cords. Their government is a Conservative Republic. Power is vested in a council of thirteen caciques. Six of them are selected for life. Old men are generally chosen, in order that their terms of office may not be inordinately long. The remaining seven are selected from time to time. One of them is the Executive Chief; another is a sort of Vice-President. There is a war chief and a chief of police. These seven caciques are usually young men. They serve but a few months. Suffrage is universal, and civilization is "quite far advanced." Woman, as might be expected under these circumstances, is held in the highest possible respect and veneration. Nothing is too good for her, and her only tastes are those of housekeeping. This isolated community has maintained its traditions unbroken for at least three and a half centuries, and it is, in fact, a paradise for women and priests .- Pall Mall Budget.

A really good "Life of Dr. Thomas Fuller," the author of the "Worthies," etc., has long been considered a desideratum. This want will be filled up by the forthcoming work, compiled from authentic sources by John Eglington Bailey, of Stretford, near Manchester, England, and will not only be most excellent as a biography of the quaint chronicler, but as a bibliography of Fulleriana. It will be published shortly, with numerous illustrations, in two volumes, 8 vo., by Mr. B. M. Pickering, of London, son of the great Pickering.

The "Jackdaw of Rheims."—Few of our readers are perhaps aware that the legend of the jackdaw of Rheims, in Barham's humorous "Ingoldsby Legends," is historical. According to one of John Dunton's amusing folios ("The Young Student's Library, 1691," p. 403), the incident is given in the "Holy Recreations of Father Angelina Gazee." The first part of the "Pia Hilaris" of Angelinus Gazeus appeared in 1618, the second in 1638. Brunet styles them "poésies mystiques." It would be curious to compare the poetry of the two reverend gentlemen (Gazeus and Barham) who have given this legend in rhyme.

New Shakespeare Society.—This society, we are glad to say, is rapidly increasing in numbers under the directorship of F. J. Furnivall, Esq. At a recent

meeting the names of twenty new members (including fourteen from Montreal), who had joined the society since last gathering, were read. The first paper on this occasion was read by Mr. F. D. Matthew, "On Two Plays of Shakespeare's, the Versions of which, as we have them, are the Results of Alterations by other Hands: 1. 'Macbeth;' 2. 'Julius Cæsar,'" by the Rev. F. G. Fleay. The second paper was "Mr. Halliwell's Hint on the Date of 'Coriolanus,' and possibly other Roman Plays," communicated by Mr. Furnivall.

Columbus died at Valladolid, May 20, 1506 (Ascension Day), and was buried in the Convent of San Francisco. In 1513 his body was transported to the Carthusian Monastery of Las Cuevas, at Seville. His son Fernando is buried in the cathedral of that city, and it is on his tomb that the well-known motto—

"A Castilla y à Leon Mundo nuèvo diò Colon,"

is inscribed. In 1536 his body, with that of his son Diego, was removed to St. Domingo, and there interred; but on January 15, 1796, his bones were brought to Havana, and deposited in an urn covered by an erect monumental slab on the left hand side of the entrance to the choir of the cathedral. The inscription beneath the bust of the discoverer, which forms a portion of the monument, is as follows:

"O Resta se Imagen del Grande Colon! Mil siglos durao guardados en la Urna Y en la remembranza de Nuestra Nacion!"

Among some books and manuscripts sold at the rooms of Messrs. Sotheby, Wilkinson & Hodge, was a rolled manuscript of the Hebrew Pentateuch, acquired a few years ago from a synagogue in Palestine. This manuscript was written in the twelfth century, on sixty skins of leather, and measures one hundred and twenty feet in length by two feet two inches in breadth.

We learn that Prof. Hiram Corson has printed for private circulation some "Jottings on the Text of Hamlet." Prof. Corson is a defender of the First Folio against the Quartos, and his "jottings" are a commentary on a remark of the editors of the Cambridge edition, that in "Hamlet," as they had computed, the Folio differed from the Quartos for the worse in forty-seven places, and "for the better in twenty at most." Prof. Corson's most considerable verbal discussion is on the phrase "a good kissing-carrion" (2. 2. 180, 181), and, whatever else it may be, is an excellent specimen of "conservative surgery."

Hogg, Wordsworth and Byron.—Hartley Coleridge used to relate a good story of Wordsworth and Hogg. The Shepherd was staying at Rydal Mount, and Wordsworth showed him all the lions of the vicinity. On one of their long walks Hogg got rather tired, on

which Wordsworth said, "I'll just show you another lake, and then we'll go homewards." To this the Shepherd replied, "I dinna want to see onny mair dubs. Let's step into the public and hev a wee drap o' whusky, and then we'll hame!" Wordsworth used to tell the story, and say that at first he was offended at hearing his lakes called dubs; but, on reflection, he could not take umbrage—the dubs was so characteristic of the man. The Shepherd contrasted the small English lakes with the large Scottish ones, and dubs was the natural consequence of the comparison!

Another anecdote has been recorded of the Ettrick Shepherd. It was during Hogg's stay at Rydal that he met with Byron. Byron was an inmate at the Salutation Hotel, and one day he encountered Hogg propping the doorway of the Grasmere Inn, of which the late Jonathan Boll (named in Hone) was then the landlord. It is said that Byron, accosting Hogg, said, "Your name's Hogg, I believe; my name is Byron. We ought to be acquainted!" The story goes that the two poets reached their respective lodgings in a very queer state.

The Missal of the Abbot Gonçalves .- In the Library of the Lisbon Academy of Sciences, which formerly belonged to the suppressed Convent of Jesus, is preserved one of the most beautiful illuminated Missals in the world. It is the work of Estevao Gonçalves Neto, sometime Abbot of Serem, in Portugal, and afterwards Chaplain to Dom Joao Manuel, Bishop of Vizen, to whom, as a token of gratitude, he presented this precious work of art. The execution occupied from 1610 to 1622, and the Bishop of Vizen, who founded the Jesuit Convent, placed the Missal in the Library, where it remains. The book is a Pontifical Missal, such as is used at a Bishop's Mass; the critics have always regarded it as a marvel of workmanship, and quite equal to the celebrated one executed by Juvenal des Ursines, Secretary to the Bishop of Poitiers circa 1455, and kept in the Library of Paris. The Polish Count Raczinski, well known as an art critic, speaks loudly in praise of this Missal; and when the late Thomas Boone, the Nestor of booksellers, was in Lisbon, he offered 1.000 guineas for it; moreover, a Paris house raised the bid to 2,500/., but the authorities will not allow it to be sold. The Missal is folio size, and is ornamented with eleven pictures drawn with the pen and beautifully colored; they are models of composition and correctness of design and perspective. Besides the large plates, there are numerous vignettes and capital letters, which show a most fertile fancy and the hand of a miniature painter. The large plates are the Adoration of the Shepherds, the Wise Men of the East, the Last Supper, Calvary, the Resurrection, Descent of the Holy Ghost, Assumption, Scourging at

the Pillar, Christ Disputing with the Doctors, Our Lady Receiving the Child Jesus, all admirable pictures. Some three years ago the government allowed the firm of Macia & Co., of Paris, to copy the Missal by the chromo-lithographic process, and the work is now far advanced. A subscription-list has been opened, which includes nearly all the crowned heads and art academies in Europe.

In one of the longest and most curious of the autograph letters extant of H. De Balzac, he refers to the manuscript of the "Médecin de Campagne," of which he says: "Look sharp, Maître Mame, I have been long aspiring to popular glory, which consists in having sold thousands upon thousands of copies of a little book, like 'Atala,' 'Paul et Virginie,' the 'Vicar of Wakefield,' etc. . . a book which may reach the hands of the young lady, the child, the old man, and even the old bigoted woman. . . My book is written with such a purpose. . . I have taken for models the Gospel and Catechism, two books which sell excellently well. . ." Balzac ends by asking his bookseller for an advance of a thousand francs, which he wants for a tour in Italy. The money was paid down; but six months after no copy had been sent, for not a line of it had yet been written. The publisher brought an action before a court of law, and Balzac received an injunction from the judge to compose his novel, the copy of which was supplied from time to time in driblets. There were so many alterations and corrections in the proofs that the composition had to be done over and over again. Besides, the readers of the "Médecin de Campagne" know quite well that this novel, like his "Contes Drolatiques," which have been recently translated into English and suppressed in Great Britain, is not fit to be put in the hands of a youth, and still less of a young lady.

CORRESPONDENCE.

Dictionary of Books. - In almost every number of the BIBLIOPOLIST I find somebody inquiring who wrote this or that book, or asking some other question to which, even among your readers, an answer cannot sometimes be given. We have many dictionaries of biography, of dates, of geography, of authors, and all that sort of thing; and what we want now is a "Dictionary of Books." It is an old idea with me, but I have neither the time nor the means to put it into book shape; but I suggest it to you in the hope that through the Bibliopolist, something may come of it. In making the dictionary I take the books alphabetically, without regard to

subject, and arrange them by titles, dropping "a's" and "the's." Mostly a line will answer, but the compiler can make his description as full as he sees fit. For example:

Abbott, a novel, Sir Walter Scott.

Alroy, a tale, Right Hon. B. Disraeli.
Baron Munchausen, a fiction, Anonymous.
Book of the Church, historical, Robert Southey.
Doctor and Student, Iaw, Christopher Saint Garmain.
Earthly Paradise, a poem, William Morris.
Hamlet, a tragedy, William Shakespeare.
Ingoldsby Legends, poems and tales, Rev. Richard Barham.
Proportional Representation, political, Charles R. Buckalew.
Rebellion and Civil Wars in England, history of the times of Charles I, Earl of Clarendon.
Testamentum Novum Polyglotton, the New Testament in Latin, Greek, German, and English, edited by C. G. W. Theile, D.D., and R. Stier, D.D.
Iliad, a poem in Greek by Homer, translated into English by Cliapman, Cowper, Derby, Pope, Dart, Bryant, Hobbes, Sotheby, Merivale, and others.

BLOOMSBURGER.

A Proposition for International Copyright.—Under the existing system, a British author sacrifices his native copyright if he publishes in the first instance in America. I would propose, to prevent that, he should lose his British rights by such anterior publication, and to carry it out in the following manner, by Act of Parliament.

Let it become law that, if an English publisher advertises or announces a book by an author, a British subject, say for a month before the day of publication (giving title and other particulars so as to establish a proper identification of the book), that meanwhile, if, during the intervening month, the author chooses to publish his book in America, so as to obtain by a prior publication the copyright there, the English copyright shall, nevertheless, remain intact, having been already legally secured by the antecedent announcement of the English publisher.

Suppose, for illustration, that Messrs. Chapman & Hall should, on the 1st of next August, announce that a novel, entitled ______, by Mr. Anthony Trollope, will be published by them in London on the 1st of September, yet if, on some day between the 1st of August and the 1st of September, the book in question should appear in New York through an American publisher (thereby securing the copyright in America to the author), nevertheless, no English firm, except Messrs. Chapman & Hall, shall be entitled to reproduce it in England, their right having been already

obtained by the act of previous announcement—an act which, of itself, necessarily presupposes a perfected contract between themselves and the author.

M. F. MAHONY.

The Shakespeare-Bacon Controversy.-With respect to the Shakespeare-Bacon theories, which are now being discussed with so much learning and logical ability, I beg to recall attention to the fact that Sir Walter Scott, in his famous novel, "Kenilworth Castle," publishes a foot note, in which he prints a copy of a petition, which was forwarded to Queen Elizabeth by "Oscar Pinant, Keeper of Her Majesty's Bear Gardens." That important official prays of the Queen to take measures against one William Shakespeare, or Shakspere, an "idle person," who was corrupting the public morals by drawing the people to playhouses, and such like resorts, away from the manly, healthy, "British sport of bear baiting." A copy of Oscar Pinant's memorial to the Virgin Queen is printed in an edition of Scott's works, which I read very many years since. "Kenilworth Castle," Sir Walter Scott portrays the struggle which was maintained in Elizabeth's time between the advocates of the rough jousts and tournaments of the day and the converts to the new light of the legitimate drama. Sir Walter, in the same novel, makes one of the Court officers read to the Queen a portion of a Shakespearian work, while Her Majesty was being rowed down the river toward the scene of the Leicester fetes. Scott does not refer to Bacon. HIBERNICUS.

[Vide also Judge Pierrepont, on the controversy, in the Literary (and other) Gossip, of this part.— ED.]

Epitaphs (Vol. vi, p. 71).—Your correspondent, W. H. C., wishes to be enlightened in relation to the use of fractional numbers in dating upon tombstones (and everywhere else, he might have added), common in the last century. The practice arose from the fact that prior to 1752, the legal year began on the 25th of March; and, to avoid confusion as to the year in which the date belonged, it was customary to give both the years in fractional form for all days between the 1st January and

25th March. Thus: "March 4th, 1748" indicated that while still within the legal year 1748, it was actually, according to the calendar, in 1749.

The date he gives is evidently wrongly transcribed, "Feby Ye 12 1 & 3\\\\^2," should be, without doubt, "Feby ye 12 173\\\\^2."

Byron's Text Vandalised—A Hint to "My Murray."—Many Americans have seen with regret in the authorised editions of Byron's works, the change made in the reading of "Childe Harold's Pilgrimage," fourth canto, clxxxii stanza, third line. The text in the old editions ran thus:

"Thy shores are empires, changed in all save thee— Assyria, Greece, Rome, Carthage, what are they? Thy waters wasted them while they were free, And many a tyrant since."

In the new editions we find the third line thus:

"Thy waters washed them power while they were free."

If a change in the reading is advisable, and I confess it seems desirable, permit me to suggest that it be made as follows:

"Thy waters wanton'd there while they were free, And many a tyrant since."

I would adduce the following reasons in support of the proposed change: 1. From an illegible MSS. "wanton'd there" might readily be set by the puzzled printer, "wasted them." 2. It leaves the simile perfect, as at the time Byron wrote, all the countries cited (Rome excepted), had been long ruled by Moslems, with well filled harems; and the post-republican tyrants of Rome also played the wanton, if history be not all a lie. 3. It accords with Byron's accepted expression, same canto, stanza claxxiv.

"..... from a boy
I wanton'd with thy breakers."

J. S. Thrasher.

Galveston, Tex., July, 1874.

German Emigrants in the Eighteenth Century.—Under what regulations were German emigrants permitted to settle in America during the previous century? In German Pioneers, a Tale of the Previous Century," by Friedrich Spielhagen, there occurs the following passage, of which I should like an explanation:

"From the peak of the vessel waved the Dutch flag, but the cargo was German—four or five hundred emigrants; one scarcely knew exactly, for some time previous the men had been sent on shore to do homage, or swear allegiance (huldigen), at the Senate House to the King of England."

This was in April, 1758. JAY AITCH.

The Dance of Death.—Will not "Maccabees" be a corruption, or a mistake, for Macabre? That well-known subject the Dance of Death is also called the Dance of Macabre, a word said to be a mistake for Macarius, St. Macarius having introduced the legend.

P. P.

Thomas Volfius, a Fifteenth Century Printer.—Can any of your readers give me some information of Thomas Volfius, a printer of Basle? My copy of "Silius Italici-Pinnicorum" has the colophon: "Basileal Apud Thomam Volfium, Anno MDXXII, Quarto Idus Novembres."

ACHATES.

P. S.—My copy has a book-plate also of this printer, which I have never seen anywhere else. Who knows about him?

"Out of the Frying Pan into the Fire' (Vol. vi, p. 72).—The old Greek proverb "Out of the smoke into the fire," corres ponds even more closely to our English proverb than the Latin quoted by Mr. Tew, from Tertullian. Plato uses it (De Rep., viii, p. 569, B), thus:—καὶ τὸ λεγόμενον, ὁ δήμος φεύγων ἄν καπνὸν δουλείας ἐλευθέρων εἴς πυρ δούλων δεσμοτειας ἄν ἐμπεπτωκῶς εἶη (utque in proverbio est, populus servitutis liberorum fugiens fumum in flammam servorum dominationis inciderit). Stallbaum, in his note on the passage, quotes the following from Theodoret (Therap., iii, 773):—καὶ τὸν καπνὸν κατὰ τὴν παροιμίαν, ὡς ἔοικε, φυγόντες εἰς αὐτὸ δὴ τὸπ πυρ ἐμπεπτώκαμεν.

Fr. Norgate.

17 Bedford Street, Covent Garden, London.

Dr. Dee's Crystal.—The newspapers, some time back, recorded the death of Commander Richard James Morrison, the compiler of Zadkiel's Almanac. It will be remembered by many that, in a trial in which he was concerned several years ago, it came out that he was the possessor of Dr. Dee's magic mirror, so famous in the early part of the seventeenth century, to which was assigned the credit of having made known the Gunpowder Plot. So widely was this assertion believed, that it found its way into the English prayer books. In one, printed by Baskett, 1737, is a picture representing the mirror disclosing the facts. Surely it is well worth while to see that this magical relic be preserved, and not left to be sold for old lumber, and be lost and forgotten.

E. L. BLENKINSOPP.

[This celebrated relic of the absurdity of the seventeenth century is quite safe and sound in the British Museum, London. It is a pink-tinted glass ball, about three inches and a half in diameter.—Ep.]

Literary Parallelisms.—I do not recollect seeing in the Bibliopolist any notice of the tollowing parallelisms. In Bartlett's "Familiar Quotations," sixth edition, the expression, "There never was a good war or a bad peace," is referred to Franklin. The same idea, with a qualification, was advanced by Sir William Temple, Swift's patron, who says: "Nothing can make a war good, or a peace ill, but its growing too necessary "-[Memoirs of Life, &c., of Sir William Temple, by Courtenay, vol. I, p. 75.] One of the stereotyped prefatory recommendations of the later editions of "Burton's Anatomy of Melancholy" is, that it was a favorite with the great novelist. It seems probable that Dr. Johnson's celebrated definition of oats was suggested by the following remarks from Burton, Part I, Sec. 2, Mem. 2, Subs. 1: "John Mayor, in the first book of his 'History of Scotland,' contends much for the wholesomeness of oaten bread; it was objected to him, then living at Paris, in France, that his countrymen fed on oats and base grain, as a disgrace; but he did ingenuously confess Scotland, Wales, and a third part of England, did most part use that kind of bread, that it was as wholesome as any grain, and yielded as good nourishment, and yet

Wecker, out of Galen, calls it horse-meat and fitter for juments than men to feed on." B. G. L.

BOOK NOTICES.

BRITISH ETHNOLOGY. The Pedigree of the English People. An Argument, Historical and Scientific, on the Formation and Growth of the Nation; tracing Race Admixture in Britain, from the Earliest Times, with especial reference to the Incorporation of the Celtic Aborigines. By Thomas Nicholas, M.A., Ph. D., &c. (Longmans & Co., London,* 1874.)

To the above title are added the words, " Fourth Edition." In those words may be recognized the appreciation by the public of Dr. Nicholas's valuable labors. He is the successful champion and advocate of the Celtic race. He shows that at least half of the subjects of the early Anglian and Saxon kingdoms must have been of the "British" race. He traces "race-amalgamation" with great care and ability; and few will differ from his conclusion that "the English people embraces a much larger infusion of Ancient British blood than English historians have been accustomed to recognize." The book is a most important contribution to the history of Britain, as well as to ethnology especially. From first to last Dr. Nicholas secures the interest of his readers by the force of his argument and the attractiveness of his style. We heartily commend this work to our readers as one of the most admirable volumes on the subject, and it cannot fail to be of deep interest to all Americans.

Pedigrees of the County Families of England.
Yorkshire. Compiled by Joseph Foster, Esq. 3
vols., royal 4to, large paper. (London, 1874.)

The first portion of this collection of pedigrees is now published, and from almost every point of view we think that the public and the compiler may be congratulated on its appearance. It is hardly more than twelve months since the collection of Lancashire pedigrees, which constituted the first of the series, was published, and now we have before us two volumes relating to the families seated in the West Riding of Yorkshire. One hundred and forty pedigrees are here set forth, and many of them are marvels of elaborate and, so far as we have tested them, of accurate work.

We do not remember ever to have seen more complete and well arranged pedigrees than those of the Howard family, filling two huge sheets; there are others also which we may name, though less extensive and elaborate, yet have special interest for the genealogist, viz.: Bosvile, Calverley, Copley, Fairfax (with all the American Fairfaxes included), Fitzwilliam, Gascoigne, Ingleby, Radcliffe, Savile, Stapleton, Vavasour, Wentworth, &c.

The Wentworth pedigrees, as far as here printed, we understand contain the condensed results of the labors of Colonel Chester, an American genealogist,

^{*} New York, J. Sabin & Sons. Price, \$4.00.

resident in Great Britain. In the Gascoigne pedigree we notice two new baronets as yet unrecorded by Sir Bernard Burke or any other genealogist.

We are glad to find that Mr. Foster has included some of the extinct aristocracy of Yorkshire. Amongst these we remark Clarell, Currer, Hopton, Hungate, More, Plumpton, Pudsey, Reygate, Richardson, Rockley, Talbot of Bashall, Thoresby, &c.

Some of these West Riding families have prospered and multiplied exceedingly. The pedigrees of Cooke of Wheatley, Croft of Stillington, Rawson of Mill House, Stansfeld of Field House, Thornton of Birkin, and Walker of Masborough may be noted as examples of rapid increase, involving much care and labor to the genealogist.

Many of the pedigrees are, as we have said, more complete than any we have hitherto met with of the same families, and to those already mentioned we may add: Creyke. Ibbetson, Sherd and Hirst of Rotherham and Chapel-en-le-Frith, Ingram, Lee of Grove Hall, Westby of Ravenfield Gilthwaite and Howarth, Wood of Hickleton (Lord Halifax), Wood of Hollin Hall, Yarborough, and many others.

Many of the illustrations in the volume are of a superior character, but others want finish and are evidently by a different pencil.

In his introduction Mr. Foster says that to him "endless genealogies" are a most interesting pursuit, and the care he has bestowed on this compilation must have been the care of one who is intensely devoted to his subject. He acknowledges, in his preface, having received invaluable assistance from the Rev. C. B. Norcliff, Charles Jackson, Esq., Dr. Sykes, Mr. R. H. Scaife, Mr. Charles Sotheran, and others, and as the "Herald and Genealogist" says—"if the genealogical craft in general wanted any confirmation of the excellence of the work they would find it in the fact that these household names amongst Yorkshire antiquaries have assisted in its compilation and revision."

We shall await the issue of the concluding volume with much pleasure, and hope that the success may be sufficient to induce Mr. Foster, as he has promised, to give to the other English counties the benefit he has bestowed on Lancashire and Yorkshire.

THE HISTORY OF MUSIC, FROM THE EARLIEST RECORDS
TO THE FALL OF THE ROMAN EMPIRE. By W.
Chappell, F. S. A. Vol. I. (London: Chappell & Co., 1874.)

Mr. William Chappell's "History of Music" possesses all kinds of merit. It is learned, accurate, thoughtful, simple, and thoroughly interesting. Few, indeed, can be qualified to sit in judgment on Mr. Chappell; but no reader of ordinary intelligence can tail to see that his history is the work of a man who is completely master of his subject. He does not simply disagree with Hawkins and Burney as regards their notions, acquired at second or third hand; nor does he content himself with proving them to be entirely in the wrong. He also makes it his business to show how it was they went wrong; how, indeed, considering their slovenly and delusive method of inquiry, they could not very well have gone right. He demolishes, too, the pretensions of the archimpostor Fétis, whose charlatanism, divined by Heine,

is now demonstrated. We feel personally obliged to Mr. Chappell for slaying this dragon, who from behind the volumes of his interminable but very incomplete "Biography of Musicians," had defied the world too long.

To write the history of music among the ancients, which is the task Mr. Chappell has set himself in the present volume, a combination of gifts and acquirements has been necessary, which few authors and few musicians but the present writer possesses.

Of the three modern musical instolians Mr. Chappell shows most tenderness for Sir John Hawkins, who, notwithstanding his sometimes meaningless, sometimes absolutely misleading, habit of reproducing Greek words in an English dress, instead of translating them, worked with more good faith than either Burney or Fétis. Burney wrote much better English than Sir John Hawkins, and when he was wrong—which was whenever he touched upon the music of the ancients—was wrong in an intelligible manner, whereas Sir John Hawkins was unintelligible and wrong at the same time.

The great result of Mr. Chappell's labors in connection with ancient music has been to establish the fact that its history has been continuous from the earliest ages, that the white keys of the modern piano-forte form the "Common" Greek scale, that the intervals of tone and semitone are precisely the same in every Greek "diatonic" scale, and that as our piano-forte keys are borrowed from the keys of organs, so our organs are derived from those of the Romans, who derived theirs from the Greeks, who derived theirs from ancient Egypt.

It will be very satisfactory to the generality of amateurs, who have neither time nor knowledge for pursuing such investigations as Mr. Chappell has engaged in, to learn on such authority as his that the music of the ancients was not altogether different from the music of the moderns, and that, as regards fundamental points, it was identical with it.

Boswell's Life of Dr. Samuel Johnson. Newly edited by Percy Fitzgerald. 3 vols., 8vo. (Lon-con*, 1874.)

Mr. Fitzgerald's new edition of Boswell's Johnson, an old familiar friend, appears likely to be permanent and deserves to be successful. If Mr. Fitzgerald censures the former editor, Mr. Croker, he also acknowledges the merits of that gentleman, who never cared to acknowledge merit in others. Mr. Fitzgerald's own labors must have been of the heaviest; but he has accomplished them honestly, and he may be fairly congratulated on the result. As for Boswell himself, the more closely he is contemplated the more attractive he looks. He was a gentleman and a scholar, and by no means the frivolous personage which some people have taken him for. In his way, Boswell served literature to as good purpose as his idol, Johnson, did in his. Boswell's "Life" alone is sufficient to prove that he acquired, what it has often been denied that he ever possessed or could possess, the power of persistent application to the successful completion of any pursuit. He has been called vain, but he modestly said of himself, "My

^{*} New York, J. Sabın & Sons. Price, \$10,50.

brain is like a tavern, in which a club of low punchdrinkers have taken up the room that might have been filled with lords who drink Burgundy, but it is not in the landlord's power to dispossess them." But this was not true as applied to himself. Boswell could build the grandest castles in the air, and even try, as he truly said, to live in them. We may all be thankful to the Duke of Argyle, who said to Boswell's father (the judge, Lord Auchinleck), when the son was desirous of a commission in the army, "I like your son. That boy must not be shot at for three and sixpence a day." He went into the law, to please his father. "I am pressed into the service," he remarked to his brother advocates, "but a pressed man, by sea or land, after a little time, does just as well as a volunteer." Even more truly, Boswell said of himself, that once yoked, he was capable of any labor. "I never go into the water of my own accord," he remarked, "but, throw me in, and you'll find that I can swim excellently." In fact, he knew himself better than many who have pretended to know him. It is much to his credit that, if he was in debt, he was honestly uneasy under the burthen, and he did not keep up appearances by periodically compounding with his creditors He gave up drinking wine, as he said to Spottiswood, because he could never drink it but to excess-which Spottiswood called "an excessive good reason." Pity it is that his son, Sir Alexander Boswell, did not remember his father's horror of "the irrational laws of honor sanctioned by the world!" For a satirical song against a Mr. Stuart, in the Glasgow Sentinel, in which cowardice was laid to the charge of that gentleman, Stuart called him out. Sir Alexander told his seconds he should fire in the air. Stuart told his that all he wanted was a withdrawal of the disgraceful implication. They were made however, to fight, and Stuart killed his antagonist. This was in 1822. In 1857, Sir Alexander's son, Sir James, last of the male Boswells of Auchinleck, died. Six years before, he had succeeded in breaking the entail which his father and grandfather had manifested the utmost anxiety to secure. The entail was set aside on the ground that in the word "irredeemably," the first two syllables had been written in the deed over an erasure. There is not a lineal male heir of Johnson's Boswell now alive, but the world has no indifferent inheritance in the one now before us-Boswell's Johnson.

OLD BOOKS.

BY HENRY MARTYN DEXTER, LL. D.

It is usual to date the rise of the art of printing at the middle of the 15th century. More exactly, the "Ars Moriendi," which is a German block-book supposed by many to be the earliest production in the form of an engraved or printed book, is assigned to the decade between 1420 and 1430. Letters began to be cast separately in metal in the form of type (as now known) in 1450. The "Mazarin Bible," which is the earliest complete book known to have been

printed, and the earliest printed book known to be in existence, is supposed to have been done by Gutenburg and Fust, at Mentz, about 1455. The "Psalter," printed at Mentz by Fust and Schoeffer in 1457, was the first printed Psalter, the first book known to have been printed with a date, and—in its initial letter—the first known example of printing in colors. A Bible printed in Latin and German in 1460, is reputed to be the earliest example of a book printed on both sides of the leaf with metal type. A Bible, in Latin, printed by Fust and Schoeffer at Mentz in 1462, was the first Bible with a date, and the first work divided by the date into two volumes. A "Cicero," printed at the same place and on the same press in 1465, was the first printed Latin classic with a date, and the first book of a quarto size. A "Sermon on the Presentation of the Virgin Mary," printed at Cologne in 1470, was the earliest book known to have its pages numbered. The "Collectorium Super Magnificat," printed at Esslingen in 1473 by John Gerson, is the first book in which printed musical notes are found. Caxton's "Game and Playe of the Chesse," in 1474, was the first book printed in England. The "Kalendaris," printed at Venice in 1476, has the reputation of being the earliest instance in which the printer's and publisher's names and the date are given on the title-page, The "Dictes instead of in the colophon. and Sayings of the Philosophres," printed in 1477, is held to be the first English book bearing the date of its printing. The "Diurnale Precum," printed at Venice in 1478, is thought to be the first instance of a small book, it being 24mo. "Æsop's Fables," printed at Milan in or about 1480, was the first Greek classic printed. second edition of Caxton's Book on "Chesse," issued in 1480, was the first book printed in England with woodcuts. The "Opus Transmarinæ Perigrationis ad Sepulchrum Dominicum in Jherusalem," printed at Mentz in 1486, was one of the earliest books of travels, and the first to be illustrated with folding views. The first printed document relating to America is supposed to be the "Epistola Christoferi Colom: de Insulis Indie supra Gangem nuper inventis," printed at Rome in 1493.

The entrance of the art of printing upon the 16th century was signalized by the first attempt to produce cheap books, by compressing the matter into small space and reducing the size of type. This was done at Venice in 1501, by the famous Aldus, in an edition of Virgil, which was the first book printed with Italic types. He printed Petrarch and Horace in the same year, and Dante in the next. The first Encyclopedia was published in two volumes folio, by Andrew Matthew, in 1528. The earliest attempt to print any portion of the Scriptures in English was that of Tyndal by P. Quentell, at Cologne in 1529. The great Cromwell Bible—the first by authority in England—was printed in 1539. The first book known to have been privately printed in England was the "De Antiquitate Brittanicae Ecclesiae" of Parker, Archbishop of Canterbury, at London, in folio, in 1572. I. Aske's "Elisabeth Triumphans, concerning the Damned Practices that the Devilish Popes of Rome have used, etc.," has been considered the first attempt at blank verse in English, and was printed in 1588. The present English translation of the Bible was first published in folio in 1611. Genevan version of the New Testament had been published in 1557, and of the whole Bible in 1560. Coverdale's bears date 1535; the Bishop's Bible, 1568; and the Rheims (Roman Catholic) version, 1582.

The first book printed on this side of the Atlantic* was the "Bay Psalm Book," at Cambridge in 1640; the first Bible, that of Eliot for the Indians, at Cambridge in

1661-1663.

The number of early printed books would appear to have been much greater than is usually supposed, by those who have never given much attention to the subject. In 1471—less than a quarter of a century after the art really had begun to do itself justice—Sweynham and Pannartz petitioned the Pope for assistance, informing him that the number of books they had printed amounted to 12,475. Of course they meant copies, and not separate works; but if one firm had already then sent out so many separate volumes, it is easy to estimate that altogether the number of printed books in the world when Christendom entered upon the birthday of its sixteenth century, must have been really very consid-Especially is this true of books

which were in demand. It is certainly known that during the eighty-six years [1525-1611] preceding the first issue of our present English version, there had been 278 editions of Bibles and New Testaments separately; and it has been estimated by those who have examined the subject with utmost care, that there must have been an average during that period of four editions every year. From 1525 to 154, under Henry VIII., there were fully three annually: under Elizabeth the average was as high; while under Edward VI. the average had risen to eight a year. There were printed on the Continent and in London at least one bundred and fifty separate editions of the Genevan version, in whole, or in the New Testament.

What we have here said will prepare our readers to believe that there is often a large amount of talk based upon a small amount of knowledge on this subject. Ever and anon some paragraph travels the rounds of the press, announcing the fact that some lucky individual is the owner of some well nigh miraculously old book. Perhaps it is a Bible of date a little short of 1600, and it is dwelt upon as if it were a curiosity in its line quite like the Siamese twins in theirs. Of course old books are perishable; and worms, dampness, the former barbarous practice of shaving, general decay, and the paper-mills, have made sad havoc with them. And yet there are a few more left, and in their day they were a good deal plentier than most people imagine.

Take a single illustration. For a purpose which was had in view in connection with one branch of study, the writer, when abroad, took pains to make a careful list of all the publications which he could find trace of in the large libraries of Europe which had been issued between 1500 and 1600, upon or suggested by, the one topic of "Church Government in England." Of course no such list, however painfully prepared, can ever hope to claim absolute completeness, but he discovered and catalogued between seventeen and eighteen bundred separate works! And the real shower did not commence until about forty years after the latest of these; when the kingdom was approaching the grand debates on paper and otherwise—out of which came the civil war, and, in its time, the commonwealth.

^{*[}Mr. Dexter must necessarily refer to that part of America now called the United States, for many works were printed in Mexico long before 1640.—Ed.]

THE AMERICAN STATES.

The following cutting, in a scrap-book of the year 1840, is worth embalming in the BIBLIOPOLIST:

ORIGIN OF THE NAMES OF THE STATES OF AMERICA.

1. Maine was so called as early as 1633, from Maine, in France, of which Henrietta Maria, Queen of England, was at that time proprietor.

2. New Hampshire was the name given to the territory conveyed by the Plymouth Company to Captain John Mason, by patent, Nov. 7, 1639, with reference to the patentee, who was Governor of Portsmouth, in Hampshire, England.

3 Vermont was so called by the inhabitants in their declaration of independence. Jan. 16, 1777, from the French verd, green, and mont, mountain.

- 4. Massachusetts derived its name from a tribe of Indians in the neighborhood of Boston. The tribe is supposed to have derived its name from the Blue Hills of Milton. "I have learned," says Roger Williams, "that the Massachusetts were so called from the Blue Hills."
- 5. Rhode Island was so called, in 1644, in reference to the Island of Rhodes in the Mediterranean.

6. Connecticut was so called from the Indian name of its principal river.

7. New York (originally called New Netherlands) was so called in reference to the Duke of York and Albany, to whom the territory was granted.

8. New Jersey (originally called New Sweden) was so named, in 1644, in compliment to Sir George Carteret, one of its original proprietors, who had defended the Island of Jersey against the Long Parliament during the civil war of England.

9. Pennsylvania was so called, in 1681, after William Penn, the founder of Philadelphia.

- 10. Delaware was so called, in 1703, from Delaware Bay, on which it lies, and which received its name from Lord De la Warr, who died in this bay.
- 11. Maryland was so called in honor of Henrietta Maria, Queen of Charles I., in his patent to Lord Baltimore, June 30, 1632.

12. Virginia was so called, in 1584, after Eliza-

beth, the virgin (?) Queen of England.

- 13 and 14. Carolina (North and South) was so called, in 1564, by the French, in honor of Charles IX. of France.
- 15. Georgia was so called, in 1772, in honor of George II.
- 16. Alabama was so called, in 1817, from its principal river.
- 17. Mississippi was so called, in 1790, from its western boundary. Mississippi is said to denote the whole river; that is, the river formed by the union of many.

18. Louisiana was so called in honor of Louis XVI. of France.

- 19. Tennessee was so called, in 1796, from its principal river. The word Tennessee is said to signify a curved spoon.
- 20. Kentucky was so called, in 1782, from its principal river.
- 21. Illinois was so called, in 1809, from its principal river. The word is said to signify the river of men.

- 22. Indiana was so called, in 1802, from the American Indians.
- 23 Ohio was so called, in 1802, from its southern boundary.
- 24. Missouri was so called, in 1821, from its principal river.
- 25. Michigan was so called, in 1805, from the lake on its borders.
- 26. Arkansas was so called, in 1819, from its principal river.
- 27. Florida was so called, by Juan Ponce de Leon, in 1 562, because it was discovered on Easter Sundayin Spanish, Pascua Florida.
- 28. Texas was so cal'ed by the Spaniards, in 1690, who that year drove out a colony of French who had established themselves at Matagorda, and made their first permanent settlement.
- 29. Wisconsin was so named, in 1836, from the river of the same name, when a territorial government was formed.
- 30. Iowa was so called, in 1838, after a tribe of Indians of the same name, and a separate territorial government formed.

[With reference to Virginia, we may add a note which is of interest on both sides of the Atlantic. John, fourth Earl of Dunmore, was the last British Governor of Virginia. At nearly the close of his governorship, his youngest daughter was born in that colony, from which she was named the Lady Virginia Murray. Lady Virginia was sister to the Lady Augusta Murray, the first wife of the late Duke of Sussex. The date of Lady Virginia's birth was about 1777; and in "Debrett" of this year, 1874, we find recorded as now surviving, "Murray, Lady Virginia, daughter of the fourth Earl of Dunmore."]

THE WINDS AT LAMALON.*

AN ORIGINAL POEM.

Low nestled in thy lap of hills that shroud The rising and the setting of the sun, My heart is with thee, Lamalon, tho' loud

And long the winds howl o'er thee—I am one Too happy to list out the night to them To love thee less for thy grand requiem.

Rave on, free winds! from every swaying bough Whirl the gaunt leaf to earth its only shroud, Since here snow seldom falls, strike every brow

Of purple mountain high that woos the cloud, Disperse it, and, from bluff to bluff, convey The measure of thy music, night and day.

Rave on ... but spare the nest of that sweet bird Which lingers yet companionless to pour The sweetest miserere ever heard

O'er English grave upon a foreign shore; Perchance the spirit of some loving heart Still hovers there unwilling to depart.

Rave on, rave on, free winds, I envy thee, Would that my raving could but equal thine! Next to the distant murmur of the sea

I know no other voice that can refine And elevate the workings of the mind As thy deep-chested anthem, mighty wind.

* Lamalon is a small watering place in the south of France.

GOSSIP ABOUT PORTRAITS.

(Continued.)

IV.—ON ENGRAVED PORTRAITS, AND THEIR INSCRIPTIONS.

WITH REMARKS ON PLAGIARISMS.

Those exquisite lines, at least the first five of the following, by Bishop Percy, in his ballad of "The Friar of Orders Gray,"

"Weep no more, lady, weep no more;
Thy sorrow is in vain:
For violets pluck'd, the sweetest shower
Will ne'er make grow again.

"Our joys as winged dreams do fly, Why then should sorrow last? Since grief but aggravates the loss, Grieve not for what is past,"

are taken, but improved in melody, from the "sad song" in "The Queen of Corinth," by Fletcher:

"Weep no more, nor sigh, nor groan,
Sorrow calls no time that's gone:
Violets pluck'd, the sweetest raine
Makes not fresh nor grow again;
Trim thy looks, look cheerefully;
Fate's hidden ends eyes cannot see.
Joys as wingèd dreams fly fast,
Why should sadness longer last?
Griefe is but a wound to woe;
Gent'lest fair, mourne, mourne no moe."

Act iii., scene 2.

The iteration in the first line of Percy's stanza recalls Shakespeare's song in "Much Ado About Nothing,"

"Sigh no more, ladies, sigh no more,"

which, indeed, is given almost bodily, with others from Shakespeare, in other parts of the poem. It is true, Percy acknowledges that he has only strung together fragments of old songs and woven them into a story, but few know of this explanation, and the plagiarism is scarcely lessened by the confession, nor is the act justified.

Raffaelle, Rubens and other great painters have been equally guilty of plagiarisms, and justification has been pleaded, because they needed not have taken of meaner men, as if a theft by a wealthy person were less an offence than that by a starving wretch; but, as Owen Feltham says: "There is no cheating, like the Felonie of wit; He that theeves that, robs the owner, and coozens those that hear him."

We believe the similarity of thought, so very striking, between Goldsmith's admired dedication of his "Deserted Village" to Sir Joshua Reynolds, and Bacon's dedication of his "Essays" to Sir John Constable, has not before been noticed.

Goldsmith says: "The only dedication I ever made was to my brother, because I loved him better than most men. He is since dead. Permit me to inscribe this Poem to you." Bacon's to Sir John Constable runs thus: "My last Essaies I dedicated to my deare brother Master Anthony Missing my brother, I found you next." This is the dedication to the fourth edition of the "Essays," but the idea of the same cumulative, or rather comparative compliment is again expressed in the dedication of the ninth edition to the Duke of Buckingham: " My 'Instauration' I dedicated to the King; my 'History of Henry VIII.' and my 'Portions of Natural History' to the PRINCE; and these [Essays] I dedicate to Your GRACE." If we acknowledge a plagiarism here, we must also acknowledge how the expression is improved by Goldsmith, verifying Johnson's encomium in the celebrated epitaph he wrote on his friend:

" Nullum quod tetigit non ornavit."

Disraeli, in his "Curiosities of Literature," says: "Were we to investigate the genealogy of our best modern stories we should often discover the illegitimacy of our favorites; and retrace them frequently to the East." There was some time back a very sparkling article in the London Review on the "Paternity of Anecdotes," proving how seldom is the real father known. For a long time it was assumed that the expression, "Comparisons are odorous," was one of dear old Mrs. Malaprop's. It is really Dogberry's, as was pointed out some years since by a writer in the Athenaum. What, by the bye, is the age of the original saying, "Comparisons are odious?" It is one of those one-sided proverbs that are usually very foolish, but it must be older at least than Shakespeare. Charles I. uses it in one of his letters to Mr. Henderson, in the year 1643. Shakespeare, of course, was earlier, viz.: 1600, the date of the first edition of "Much Ado About Nothing;" but it may be found also in Burton's "Anatomy of Melancholy," in George

Herbert's "Jacula Prudentum," and in Heywood's "A Woman Killed with Kindness," and probably is very much older. Of course, comparisons are generally "odious" to one party, as *Thomas* Corneille, the brother of the celebrated *Pierre*, and an emulator of his fame in the same pursuit, must have experienced on seeing inscribed under his portrait the following verses, by Gacon:

"Voyant le portrait de Corneille, Gardez-vous de crier merveille; Et dans vos transports n'allez pas Prendre ici *Pierre* pour *Thomas*."

V.—PORTRAITS AND PORTRAIT PAINTERS.

Evelyn, in his "Sculptura," quoting from Horace, says that Alexander the Great ordained that no one should take his portrait on gems but Pyrgoteles; no one should paint him but Apelles; and no one should stamp his head on coins but Lysip-They were in fact Painters, &c., "in ordinary to the King, by appointment," as Sir Thomas Lawrence and other painters of a later day, though the "appointment" in the Greek court was of a We have no more exclusive character. remains of the works of Apelles, but the gems and coins of Alexander are superb, and quite excuse the monopoly. Alexander, by the bye, was the first king who had his portrait impressed on coins, only the gods having that honor previous to his assumed deification in the temple of Jupiter Ammon. The generals of Alexander, as they procured to themselves the title of king, assumed the privilege of having their portraits stamped on their coins, and so the practice became a custom. Queen Elizabeth tried ineffectually to prevent her sacred features being distorted and multiplied by bad pictures. She ordered Isaac Oliver to paint her without any shadows, thinking, I suppose, by that means to soften the asperity of her remarkably high nose; but Isaac Oliver was not the only artist who attempted the portrait of the Queen, and it was not till she had reigned five years, by which time much of the mischief-or good—was done, that her majesty thought of doing in a partial way what Alexander There is extant a proclamation had done. in the hand-writing of Cecil, dated 1563,

which prohibits "all manner of persons to draw, paynt, grave, or pourtrayit hir majesty's personage, or visage for a time, until by some perfect patron and example, the same may be by others followed, &c.—and for that hir majestic perceiveth that a grete nomber of her loving subjects [not her majesty herself!] are much greved and take grete offence with the errors and deformities allredy committed by sondry persons in this behalf, she straightly chargeth all hir officers and ministers to see to the due observaunce hereof, and as soon as may be to reforme the errors allready committed," Although there are portraits of the &c. Queen by Ant. More, Hilliard, Zucchero, &c., it is probably the picture by Oliver which was preserved as the pattern or "patron," and the number copied from this, or from some other picture, was so great that "being called in and brought to Essex House (where the Earl of Leicester then lived) they did for several years furnish the pastry-men with peels for the use of their ovens." A great many must, however, we are afraid, have escaped this sacrifice, for the number of portraits of Queen Elizabeth in existence is uncountable.— Perhaps free trade in portraits—notwithstanding the apparent power of the Alexander argument to the contrary—is better after all than protection, and it might have fared better with Elizabeth's portraits, had she submitted her features to the free and unfettered genius of the most renowned painters of all countries of her time. An old writer, Charles Aleyn, in a poem entitled "The Historie of that wise and for tunate Prince Henrie, of that name the seventh, King of England," 1638, which is full of "high and quicke sentence," in excuse for Henry's imperfections, says:

"A constant cleernesse is above the law
Of Mortal, nor within that Region stands.
As those elaborate peeces, which doe draw
Breath from exact Van-Dyk's unerring hands
Are deeply shadow'd, and a duskie sable
Doth clow'd the borders of the curious table."

It would almost seem that a re-action from the shadowless pictures of Elizabeth had strongly set in, and that the chiaro' scure of Vandyck was the great attraction of the new style of painting in England. Perhaps this may account for the "duskie sable" of many of the second-rate pictures of the succeeding period of the Commora-

wealth, when people appear generally to have sat for their portraits "to have them full of shadowe."

But compare those times with these!—As respects the facilities for procuring portraits of celebrated characters, how great is the contrast between the present day and the days of Elizabeth and Charles, of Ashmole and Evelyn, when the publication of a portrait by Pass, by Faithorne, or by Blooteling, was an event of comparative rarity. The portraits so often published in the illustrated newspapers, and the photographs in the store windows, make every one familiar with the features of our public men, or of men and women famous for their productions or actions, or otherwise

worthy of public esteem.

We wonder nobody has ever written a poem on portraits. Almost every poet has had something to say on the subject, and yet each has contented himself with but a few lines, and in many cases these have been only the vehicle for mere inflated bombast or turgid artificial sentiment. Yet what a variety of natural thoughts are conjured up by the sight of a portrait! Tender, pathetic, grave, gay, humorous, every feeling of the heart, every quality of the mind, may be excited by portraits. The wonder of resemblance is the most impressive effect on the untutored. This is the sentiment prominently expressed by poets when they indite "lines" on the subject, and when they branch off to inflated praises of the original, alternating with compliments to the artist, and—nothing more. Vanity seems the prevailing idea, and yet frequently that is the very idea that should find no place.

In the present era of photography it will scarcely be understood how very vain people used to think they would be thought if they were to have their portraits taken! Montesquieu for a long time declined to be painted, until at last he was induced to sit to Dassier, on the artist using the argument, "Do you not think that there is as much pride in refusing my offer as in accepting it?" The portrait prefixed to his works seems to have been taken from the

medal which Dassier made.

There is so much beneath the paint of a fine portrait that almost every such is a poem in itself, could we "observingly distil it out." If we read Cowper's thoughts on his mother's picture, we shall see how well he could have written a Poem on Portraits, had he thought of doing so; and, contrasting his feeling with the book-work of others—the coffee-house poets of his own and the preceding age—we may see the difference between nature and artificiality.

"On the receipt of my Mother's Picture out of Norfolk, the gift of my cousin, Ann Bodham.

O that those lips had language! Life has passed With me but roughly since I heard thee last; Those lips are thine—thy own sweet smile I see, The same that oft in childhood solaced me: Voice only fails, else how distinct they say, 'Grieve not, my child, chase all thy fears away!' The meek intelligence of those dear eyes (Blessed be the Art that can immortalize—The Art that baffles Time's tyrannic claim To quench it—) here shines on me still the same. Faithful remembrancer of one so dear, O welcome guest, though unexpected here!"

No one can read these lines—let his mother be by his side, or far away, or for ever in this life parted from him—without feeling the sympathetic thrill of that "touch of nature" common to us all.

Very different are the ordinary "Lines on seeing the portrait of —," to be found in Waller, Dryden, Congreve, Prior, Pope, etc., of which some specimens may be seen in other parts of these bits of "Gossip."

(To be continued.)

THE BARKER SALE.

The library of the late Mr. Alexander Barker was sold in London early in July by Messrs. Christie, Manson & Woods. Many of the books were in the original morocco bindings, the work of Padeloup, Derome, Bradel, Bozerian, Lortic, Capé, Niedrée, Petit, &c. The following realized high prices: Boccaccio, Il Decamerone, engravings after Boucher, Gravelot, &c., with the suppressed plates inserted, 391. 18s.; Laborde, Choix de Chansons mises en Musique, engravings after Moreau, &c., 4 vols., large paper, bound in red morocco by Derome, formerly in Mr. Bernal's library, 1031.; La Fontaine, Contes et Nouvelles, édition des Fermiers Généraux, with the plates of "Le Cas de Conscience" and "Le Diable

de Papefiguière," in the first state, 2 vols., blue morocco, beautifully bound by Bradel, the copy formerly in Mr. Slade's library, 59/.; Fables, 6 vols., engravings, Paris, 1765-75, 401.; Le Sage, Gil Blas, plates, 4 vols., Paris, 1771, 30%. Longus, Les Amours Pastorales de Daphnis et Chloe (traduit du Grec par Jacques Amyot), plates by Audran, from the designs of Philippe, duc d'Orleans, Paris, 1718; this small volume is preserved in the red morocco case which contained it when in the library of M. Pixerécourt; it formerly belonged to M. Chastre de Gangé, valet de chambre of the Regent, and has the marginal notes of Antoine Lancelot, which were afterwards used in the edition of 1745; it also contains the following interesting additions: Proof portrait of Amyot, before letters; the original drawing in pen and ink, by the Regent, for the engraving known as "Les Petits Pieds"; a pen-and-ink drawing of the same subject, by Massé; etching of the same subject made by Count de Caylus in 1728, with counterproof; another engraving of the same subject, which was not published; a leaf containing a list of the plates as first projected, but of which only a portion was executed, written in 1712 entirely in the autograph of the Regent; this unique volume, at Baron Taylor's sale in 1853, sold for 421; it now sold for 80/. Molière, Œuvres, par Auger, Paris, 1819, 9th vol., 8vo, proof plates, after Vernet, with 164 additional engravings, proofs before letters, bound in red morocco in Harleian style by C. Lewis: the additional illustrations and portraits, selected by the late Mr. Bernal, to whom the copy belonged, 811. Montesquieu, Le Temple de Gnide, the text engraved, engravings by Eisen, 8vo., Paris, 1772, binding by Derome, in red morocco, tooled and ornamented with colored leathers, formerly in the library of M. du Burr, 101/.; Ariosto, Orlando Furioso, plates, 4 vols. in 7, 4to, Venezia, 1773, with 610 additional engravings, many rare portraits, and 46 pen-and-ink portraits of illustrious personages by an Italian artist, bound in yellow morocco, dentelle borders, and gilt edges, by Wright, 78% 15s.; Du Sommerard, Art au Moyen-Age, Paris, 1838-46, 4 vols., atlas fol., 5 vols., 8vo, text, 701.; La Fontaines Fables Choisies, 4 vols., folio, engraving, after Oudry, Paris, 1755, bound by Pade-

loup, 2001.; A. Pope's Works, 9 vols., 8vo, 1766, Dr. Hawtrey's copy, 33/125.; Rétif le la Bretonne, les Contemporaines, ou, Aventures des plus Jolies Femmes de l'Age Présent, with all the curious engravings, proofs before letters, 42 vols., 8vo, Leipzig, 1781-85, 36/.; Ovid, Métamorphoses, en Latin et en Français, engravings after Boucher, Eisen, Gravelot, Moreau, &c., 4 vols., 8vo., Paris, 1767, 331.; Rabelais, Œuvres, avec des Remarques par Le Duchat, plates by Picart, 3 vols., 4to, Amsterdam, 1741, old French morocco, 40/.; Walton and Cotton, Complete Angler, with memoirs and notes by Sir H. Nicholas, 2 vols. in 1, 4to, engravings after Stothard and Inskipp, with 444 additional portraits and plates, and Absolon's and Corbould's illustrations, Pickering, 1836, 811; Musée Français et Musée Royal, 7 vols., proofs before the letters, half-bound French red morocco, uncut, Paris, 1803-18, 155%; Shaw, Dresses and Decorations of the Middle Ages, 2 vols., folio, 35%. The sale occupied two days, and the total amounted to 4,019/.

Washington Portrait .- Hon. Robert C. Winthrop writes to the Massachusetts Historical Society of a portrait of Washington soon to come into their possession, to which considerable interest of an accidental sort attaches. A portrait of Washington by some unknown painter of inferior capacity was painted for the Stadtholder of Holland in 1780, and was captured, together with Laurens, our minister plenipotentiary to Holland, in whose care it presumably was, when on his way to the Hague; the captor was Captain Keppel of the British Navy, who presented the portrait to his uncle, Admiral Lord Keppel, and it thus became one of the treasures of Quidenham Park in Norfolk, the seat of the Earl of Albemarle, the present head of the Keppel family. "The main interest of the portrait." Mr. Winthrop writes, "is derived from the fate which befell it, from the period of Washington's life at which it was taken, and from the broad blue ribbon which is so conspicuous a feature of his costume." The ribbon could not be accounted for by those who examined the picture, and was indeed held to confirm the mistaken notion that Washington was made a marshal of France, when Rochambeau was sent over to our aid; but Mr. Winthrop reminds the society of a paper upon this subject prepared by the late Judge Warren, showing that the blue ribbon was prescribed as the distinctive designation of the commander-in-chief, so that he might be recognized by the troops to whom on his first coming he was so entire a stranger. A fac-simile of this painting and also of the frame have been obtained, mainly through the agency of Alexander Duncan, Esq, of London, formerly of Rhode Island, who presents the picture to the society. All accounts seem to agree that the picture is more curious than valuable. It is a full-length portrait of life size. If, however, we compare these and other antique bindings with modern specimens of the art to be found in public libraries and private collections, we shall have good reason to be proud of our modern craftsmen. Modern work is more elegant, less ponderous and clumsy, and at the same time apparently equally durable.

The description of a binding recorded in Dibdin is worth extracting; the book is said to be "in the library of J. W. King Eyton, Esq.," and is called "a large paper copy of the late Mr. Blakeway's Sheriffs of Shropshire." "It is an imperial folio, with the armorial bearings beautifully colored. The binding is of blood-colored morocco, extending an inch and a half all round the inside of the cover, on which is placed a bold but open border tooled in gold, forming a fine relief to the rest of the inside, which is in purple, elegantly worked all over in hexagons, running into each other in the Venetian style. In each compartment is placed the lion rampant and fleur-de-lys alternately. fly-leaves are of vellum, ornamented with two narrow gold lines, and the edges are tooled. The back consists of hexagons inlaid with purple, containing the lions and fleur-de-lys aforesaid, but somewhat smaller than those in the interior. The design on the outside is a triumphal arch, occupying the entire side, highly enriched, with its cornices, mouldings, &c., executed in suitable small ornamental work; from its columns (which are wreathed with laurel) and other parts of the structure are suspended the shields of the sheriffs, seventy in number, the quarterings of which, with their frets, bends, &c., are curiously inlaid in different colors of morocco, and, with the ornamental parts of the bearings, have been emblazoned with heraldic accuracy on both sides of the volume. When we state that more than 57,000 impressions of tools have been required to produce this wonderful exemplar of ingenuity and skill, some idea may be formed of the time and labor necessary for its execution."

A short notice of the celebrated library at Alexandria cannot be out of place in an introduction to books, as it was probably the largest collection ever brought together before the invention of printing. It is said to have been founded by Ptolemy Soter about B.C. 283, and increased by his successors until it contained, according to Aulus Gellius, 700,000 volumes, according to Josephus, 500,000, and according to Seneca, 400,000. The difference may perhaps be reconciled by supposing that the latter gave the number in one part only of the library, which consisted of two parts, situate in different quarters of the city. During the siege of Alexandria by Julius Cæsar, a great part of this

library was burnt by a fire, which spread from the shipping to the city; it was soon re-established and augmented by the addition of the library founded by Eumenes, King of Pergamus (the accredited inventor of parchment), which collection, amounting to 200,000 volumes, Marc Antony presented to Cleopatra. Alexandria flourished as one of the chief seats of literature until it was taken by the Arabs, A.D. 640. "The library was then burnt, according to the story generally believed, in consequence of the fanatic decision of the Caliph Omar: 'If these writings of the Greeks agree with the Book of God, they are useless and need not be preserved; if they disagree, they are pernicious, and ought to be destroyed.' Accordingly, it is said, they were employed to heat the 4000 baths of the city; and such was their number, that six months was barely sufficient for the consumption of the precious fuel."—Penny Magazine.

This account may or may not be true; but, at all events, the library was dispersed, if not destroyed; it ceased to exist as a

public institution.

The library of the British Museum contains upwards of 800,000 volumes, exclusive of manuscripts.

The sums paid for certain books would appear to the sober-

minded incredible, if they were not well authenticated.

In 1806, a Bible, presented by Alcuin to Charlemagne in about

A.D. 780, was sold for £1500.

In 1812, at a sale of the Duke of Roxburghe's library, a copy of Boccaccio's *Decameron*, I vol., folio, was knocked down to the Marquis of Blandford for £2260. It is said that the Roxburghe Club was founded in commemoration thereof. The same copy was sold by public auction, in 1819, for 875 guineas.

In 1836, a copy of William of Malmesbury's De gestis regum Anglorum fetched at a sale, £63, one of Thom's Chronica, £85, and one of Henry of Huntingdon's De gestis Anglorum, £78 15s. 6d. As a proof of the uncertainty of sales by auction, the first was sold in 1807 for £1 7s., the second for 12s. and the third

for £2 1s.

In 1857, a translation of some of Cicero's works, printed by

Caxton, and bound in old russia, was sold for £275.

A copy of the Recuyell of the Historyes of Troye, printed by Caxton in 1471, was sold for £1060; this is taken from the Encyclopædia Edinensis, but the date is not given.

Scattered about in Notes and Queries will be found notices of books still chained in churches, parish vestries, and school-

houses.

Modern ingenuity has, in bookbinding, as well as other arts, applied itself to superseding hand-labor by machinery; consequently the present series contains abridgments relating to contrivances for folding paper, rounding or backing, stitching, ploughing edges, cutting pasteboard, holding and pressing, case-making, and mottling edges. In the report of the jury respecting the Exhibi-

tion of 1851, we read:

"Bookbinding may be said to have become a manufacturing business. Books handsomely bound, gilt, lettered, embossed, and otherwise ornamented, no longer depend upon individual skill, but are produced with extraordinary rapidity by the aid of machinery. Mr. Burn, of Hatton Garden, first introduced rolling machines to supersede hammering; the iron printing presses of Hopkinson and others were altered to form arming presses, by which block-gilding, blind-tooling, and embossing can be effected with accuracy and rapidity. Leather covers, embossed in elaborate and beautiful patterns by means of powerful fly-presses, were introduced by M. Thouvenin, in Paris, about twenty-five years ago, and almost simultaneously in England by Messrs. Remnant & Co., and Mr. De La Rue." "Embossed calico was also introduced about the same period by Mr. De La Rue. Hydraulic presses instead of the old wooden screw presses; Wilson's cutting machines, which superseded the old plough; the cutting tables with shears, invented by Mr. Warren De La Rue, and now applied to squaring and cutting mill-boards for book covers; all these means and contrivances, indispensable to large establishments, prove that machinery is one of the elements necessary to enable a binder on a large scale to carry on that business successfully."

The following notices of rapidity of work are worth recording—the first is taken from the supplement to the Penny Cyclo-

pædia, Art. Bookbinding, 1845:

"Five or six years ago Dr. Ure said, 'that should Messrs. Westley (one of the largest establishments in this line—cloth-binding) receive five thousand volumes on any given occasion they can have them all ready for publication within the incredibly short period of two days;' and this has been more than borne out by what has been since done."

The second is taken from the English Encyclopædia:

"At 10 o'clock in the evening of the 30th of April, 1851, the first complete printed copy of the official catalogue left the printer's hands; in the following forenoon 10,000 such copies (in paper wrappers for stitched but unbound books) were ready at the Ex-

hibition in Hyde Park, including two, superbly bound, for Her

Majesty and Prince Albert."

In the report of the jury on the bookbinding exhibited in 1862, we are told that "no one member of the jury had acted upon the same section at the Exhibition of 1851," and that consequently no comparative test could be instituted between the work of 1851 and that of 1862. The jury announce that "there is a marked advance" in each of the three sections into which they divided their subject; "that it was stated, in 1851, that in houses like Remnant, Westley, and Leighton, in London, one thousand volumes could be put up in cloth covers, lettered, and gilt, in six hours; and it may now fairly be said that the large foreign houses, such as Gruel-Engelman, and Mame & Co., have acquired an equal degree of efficiency, the English houses having at the same time made a proportionate advance."

HINTS TO AUTHORS AND PUBLISHERS.

[Condensed from Notes and Queries, 1st Series, Vol. v1, p. 334, Oct. 9th, 1868.]

Every book worth reading requires an index; in certain books a second and third index are necessary. The value of a good index, whether as regards time saved or information gained, cannot be over-estimated.

If you have occasion to quote an author, always give a careful reference.

Should you have occasion to quote from many writers, the best place is to give it at the end of your book; the name of the author, title of the work, edition, etc. In every case the authorities quoted should be mentioned in the index.

In every case give the correct words of the quotation (and a translation or modern version if necessary).

In historical works, the dates should be printed in the margin whenever it is changed.

Running titles are very useless; if necessary, have the current matter on the page as the title, or none at all.

In mentioning a nobleman or a bishop, give the personal as well as the title or official name. The non-observance of this rule leads to great confusion.

Omission, or insufficiency of date, is a common defect, and a great source of confusion. The use of "this year" ought, in the absence of marginal reference, to be accompanied with the date in brackets.

In quoting in a foreign language give a translation, either in a note or at the end of a work, unless the work is intended for the very learned only.

In many cases it would be very desirable to give a list of books which treat on the subject of the text, with short notes, if possible, respecting the character and value of the work.

In reprints, either reproduce the original verbatim et literatum, or strictly explain the slightest alteration. The system of suppression, mutilation, emendation, etc., cannot be too highly reprehended.

The writer of this article advocates toned paper.

NOTES ON BOOKS AND BINDINGS.

[Notes and Queries, 1st Series, Vol. v, p. 94, for July 31st, 1852, has the following hints to book-lovers:]

- 1. Never cut up a book with your finger, nor divide a printed sheet if it be ill-folded, as one page will rob the other of its margin.
 - 2. Never lend a book without an acknowledgment.
- 3. Never bind a book wet from the press, as it cannot certainly be made solid without risking the transfer of ink from one page to another.
- 4. Never compress a book of plates in binding, as it injures the texture of the impressions.
- 5. Never brand books in unseemly places or deface them with inappropriate stamps.
- 6. Never destroy an antique binding if in moderate condition; if necessary, repair it carefully. Do not put a new book in an antique jacket, or vice versã.
- 7. Never destroy old writings or autographs (except trivial); nor destroy old book-plates. If necessary remove them to the end board, and make a note of the transposition. Before destroying old bindings, examine them for rare leaves or woodcuts of little value at the day, but now perhaps curious and valuable.

- 8. Never allow the binder (as is often done) to remove the bastard (or half) title—it is part of the book.
- 9. Never allow the binder to place oblong plates in ordinary books other than that the incriptions beneath them read from the bottom of the page.
- 10. Never bind a large map with a small volume, it will most likely tear away, and injure the solidity of the book; maps are better separate, either for reference or preservation. Maps or plans are best affixed at the end of the volume. They ought, if larger than the page, to be carefully folded and guarded at the back, and always to be mounted on linen, which is not expensive.
- 11. Never permit sheets to be pierced sideways at the back; serials and pamphlets are much damaged this way. If a plate is turned wrong in binding, the holes appear at the fore-edge.
- 12. Never bind up twelve volumes in one, nor a quarto with a duodecimo—the latter is sure to fall out.
- 13. Never permit a volume to be cut down in binding; it destroys its proportions and lessens its value.
- 14. Never allow a book to be "finished" without the date at the tail of the back; it saves subsequent trouble, and the book from much needless handling.
- 15. Never have registers or strings in your books of reference, they are apt to tear the leaves; paper slips are the best, if not too numerous.
- 16. Never destroy all the covers of a serial work; if it contain an engraving not to be found in the book, bind one at the end.
- Better still, bind serials or pamphlets in their wrappers (advertisements and all), they may be useful, and will some time be curious.
- 17. In binding, do not patronize "shams," as imitation bands or false head-bands, spurious russia, or sham morocco.
- 18. Do not allow your books to get damp, as they soon mildew.
- 19. Do not allow books to be very long in a too warm place. Gas affects them very much, russia in particular; morocco stands heat best.
- 20. Rough-edged books suffer most from dust. Gilt edges are the best; at least, gild the top edges.
- 21. Books with clasps, bosses, or raised sides, damage those near them on the shelf.

- 22. Do not, in reading, turn down the corners of the leaves; do not wet your finger to turn a leaf, but pass the fore-finger of the right hand down the page to turn over.
- 23. Do not allow foreign substances, crumbs, snuff, cards, botanical specimens, to intrude between the leaves.
- 24. Repair torn leaves neatly with paste; do not pin or sew them.
- 25. Do not stand a book long on the fore-edge, or the beautiful level on the front may sink in.
- 26. Never wrench a book open if the back is stiff, or the edges will resemble steps of stairs for ever after; open gently a few pages at a time.
 - 27. Never lift books by the boards, but entire.
- 28. Never pull a book from the shelf by the head-band; do not toast them over the fire, or sit on them, for "Books are kind friends, we benefit by their advice, and they reveal no confidences."—LUKE LIMNER.

HINTS ON BOOKBINDING.

[Condensed from E. Edwards' Memoirs of Libaries, 1859, 2 vols., 8vo.]

- 1. The binding should in color suit the character of the book. Glossy, hot-pressed paper looks best in vellum. Theology should be solemnly gorgeous; history should be ornamented after the antique or Gothic fashion; works of science as plain as is consistent with dignity; poetry, simplex munditiis.—Vol. II, p. 984, quoting Hartley Coleridge's Lives of Northern Worthies, III, 88 note.
- 2. An antique and not plainly inappropriate binding should (if possible) be repaired, and not destroyed.
- 3. Autographs, MS. notes, and book-plates, should be preserved, however apparently unimportant. Pencil notes may be rendered indelible by washing with a soft sponge dipped in warm vellum, size, or milk; and portions of bibulous paper may be made to bear ink by the application of size with a camel's hair brush. Common writing ink may be removed from paper, without injury to the print, by oxalic acid and lime—carefully washing it in water before restoring it to the volume. Before destroying old bindings examine the linings, as old boards are

frequently lined with rare leaves and woodcuts, at the time or doing so of no value, but now curious.

- 4. In making contracts for binding refer to some actually bound book as a sample.
- 5. Gas in a library injures books; russia leather suffers most, next calf, least of all morocco.
- 6. Maps and plates should be mounted throughout on good calico; the cost varies from a halfpenny to threepence a plate, but, in the long run, it is money saved. Large maps should not be bound in small volumes.
- 7. Pamphilets should (if practicable) be bound separately; if that is not possible, they should be classified, and the lettering on the back of the volume ample and minute. Pamphlet volumes should always have blank leaves at either end.
- 8. In binding serials the imprint and date should be lettered, with a full title on the back.
- 9. Books with carved bindings or with clasps should be kept in trays, table-cases, or drawers, not on shelves, for the sake of their neighbors.—Vol. 11, pp. 985-87.

A NEW BOOK-DESTROYER.

A new, most active, and powerful agent for the destruction of books has recently shown itself in several large libraries, where it has rendered many volumes utterly useless. This destroyer, be it insect or what it may, generally attacks new books, especially the cottony edges of newly cut volumes; but volumes with the top edges gilt have also suffered. It begins at the top, and very rapidly destroys all the upper margin of the book, being, as a general rule, stopped when it comes to the printed matter, as if there was something in the ink opposed to its action. It sometimes, but more rarely, commences its ravages at the bottom of the volume, and very rarely indeed attacks the sides."—T., Notes and Queries, 4th Series, Vol. III, p. 192.

BOOK-MARKERS.

Professor A. De Morgan points out the great utility of bookmarkers, and tells us how they may be best made. A rectangular slip of paper is doubled into two, and then one half is again doubled. One half of the whole slip then forms the marker, the other half a pair of legs, to hold it in its place, bestriding the top of the leaf. He recommends a thin paper to make the marker of. He recommends also another marker useful for unbound sheets, which we give in his own words: "Let the rectangular slip be doubled sideways, so as to present a marker, and what we may call a handle joined at a bevelled crease. The handle should then be inserted between the leaves at the back, the marker acting as usual. It is next to impossible to keep the common marker in its place among loose leaves. This second kind of marker will be better than the common one even for bound books, the handle being made short and thrown well into the back of the leaf."—Notes and Queries, 2d Series, Vol. VIII, p. 301.

BOOK-WORMS.

Luke Limner, F.S.A., in *Notes and Queries*, 1st Series, Vol. XII, p. 427, in writing on the devastations caused by bookworms, winds up with the following queries:

1. What is a book-worm? 2. Its transformations and scientific history? 3. Is it indigenous to books? 4. What paper does it most relish? 5. Is russia leather less eaten than others? What antidotes have been tried? Their effects?

In the same volume, page 474, two correspondents reply to the above queries:

"J. F. M.," accompanying his communication with a "brace of book-worms," writes to say, that he had in his library an old book-wormed Bible of 1546, and though occasionally examined, it was not till the end of fourteen years he perceived the morocco binding of the book next it on the shelf slightly injured, which fortunately had not penetrated much below the surface of the leather, and on examining the shelf he found it perforated in two places. He describes the worm as about fifteen hundredths of an inch in length, and rather narrow in proportion. The elytra, in color a dull reddish-brown, form interesting microscopic objects; being adorned with rows of longitudinal semi-transparent spots and hairs on the intervening spaces. "I presume," he adds, "that the ravages among the books are committed by the insect in its larval state, in which it resembles a small cheese maggot, but somewhat thicker about the head."

The other communication in reply is from a lady (Margaret Gatty), who states that Mr. Adam White, of the Zoological Department of the British Museum, showed and explained to her numerous specimens, amongst them the Hypothenemus eruditus, which eats through leather, and Anobium striatum, which eats through books. They eat, however, in their larval state, etc.

MADE-UP BOOKS.

Rare old books, when incomplete, are frequently made up with pages from different editions, which tally page for page, and it becomes exceedingly difficult to distinguish them. The following note, appended to Lot 1936, Part vi, p. 139, of Heber's Catalogue, was made by that well-known bibliographer, as applied to the lot in question, namely a copy of Froissart's Chronicles (folio), made of parts of three different editions, printed by Pynson and Myddleton, in 1523-25: "To establish certain general criteria, to decide to which of the three any single leaf belongs, as it may present itself, seems desirable. These criteria may be drawn, firstly, from the general form of the characters, the appearance of the page and press-work, and perhaps the quality of the paper; secondly, from the blooming capitals, as they are called, at the different chapters and sections, and which bear different devices, apparently in all three; thirdly, from a certain peculiar form of certain letters, whether capitals or not, used by one and not by the other; fourthly, from the arrangement and orthography of the running titles, and the pagination."

MECHANICAL ARRANGEMENTS OF BOOKS.

The mechanical arrangements of books is a matter of so much importance to all persons engaged in literary pursuits, as well to authors as to those who read only for pleasure, that we cannot do better than to devote a paragraph on the subject, for the special benefit of book-writers, book-printers, and book-buyers; and we would begin by stating that our remarks are principally based on a very interesting article in *Notes and Queries*, 1st Series, Vol. v, p. 49), by a writer who only signs himself "L.," and with his remarks we have incorporated others.

We mean by the mechanical arrangements of books such matters as the goodness of the paper, the legibility of the type, the size of the volumes, the presence or absence of tables of contents, indexes, and other means of reference, style of binding, and means of preserving. Of the forms of printed letters in England, France, and Italy, no improvement is required; the German black letter, formerly universal in northern Europe, is now limited to native works; in Holland and Denmark it is no longer used. The old black letter formerly common in England was long retained in law books, and till a recent date in the statutes.

Roman numerals have generally given place to the Arabic, and ought to be altogether discarded, except to distinguish the volume from the page, and the book from the chapter. In law-books, however, where it is only necessary to cite the volumes, the Arabic figures are only used—for instance, the 100th page of the second volume of Barnewall and Anderson's Reports would be written 2 B & A. 100. Of antiquated orthography, modern editors of English classical works (Shakespeare, Milton, Bacon, etc.) have wisely adopted the modern form; though lately a passion for facsimile reproduction has been in fashion; but yet such reprints, however interesting to the philological student, can never be expected to become popular. Orientalists, like Mr. Lane, will never succeed in banishing such words as vizier, caliph, cadi, etc.; nor even Mr. Grote's authority alter the spelling of Greek names.

Proper names, formerly printed in italics, are now printed with the same type as other words; their use, certainly then too fre-

quently used, disfigure the page and offend the eye.

The size of books is a matter of more consequence than is generally supposed; folios and quartos are now generally restricted to such works as dictionaries and encyclopædias, which could not be well printed in octavo. The division into volumes is generally the printer's division, and vary in different editions. The German plan of dividing the volume into parts is very inconvenient and possesses no advantage. The result is, that every reference must be made thus: Band II, Abtheilung III, s. 108.

Every literary work ought to have an organic division of its own. Since the invention of printing, the works of classical prose writers have been divided into chapters; whilst dramas and books of poetry have been numbered. In making a division of his works, the author ought to number the parts without reference to divisions into volumes. The works of Sir Walter Scott are divided into chapters only, so that, without reference to the edi-

tion quoted, it is useless. For the same reason, an author ought not to quote his own work in the text by a reference to the volume.

The divisions most convenient for the purpose of reference is that to make a quotation simple to note and easy to verify. Divisions throughout an entire work (such as Gibbon's History) The numbering of paragraphs (as in Cobbett's writings, the French codes, and the papers of the Indian government) is the easiest to verify. The Germans are the worst offenders, notwithstanding Gibbon's protest (Decl. and Fall, c. 44, n. 1). The internal division of a work by the author is not always for the purpose of reference. It may have a logical conclusion, and assist the reader by visibly separating its several This may, however be carried too far. It is of great convenience to have the subject marked in the running title, or in a historical work chronologically in the margin. In general, no book (not being a dictionary, or arranged in alphabetical order) should be without a table of contents. The trouble and expense is little, and the advantage great. Didot's valuable Series of Fragments of Greek Historians wants this; the Series of the Greek and Latin Classics, published by Tauchnitz, is also without it.

Lastly, an index adds much to the value of every work; law books generally have the best; those of the *Parliamentary Reports* are good. A copious index may be expensive, but any one would willingly pay for it, if it cannot be given; an alphabetical list of names of persons, places, and things, would be a valued addition to any historical or scientific work.

MILDEW IN BOOKS.

A correspondent in *Notes and Queries*, 1st Series, Vol. 11, p. 103, signing "B.," complains of mildew in books, as found in a public library in Liverpool, sometimes attacking the printed part only, and not the margin, in others found on the inside of the back *only*, and in a few cases attacking all parts indiscriminately. He asks for hints as to cause or remedy.

Another correspondent, "T. I." (same vol., p. 236), mentions a few facts about mildew:

1. It shows itself in the form of roundish or irregular browr spots.

2. It is usually more abundant on those parts exposed to the air. Under the microscope these spots exhibited no structure, but under manipulation they absorbed water more readily than the rest of the paper. On applying litmus the spots were found to have a powerful acid reaction. On testing, it was found to be sulphuric acid or oil of vitriol. The acid does not exist in the paper, and can only be accounted for by supposing the paper to be bleached by the fumes of sulphur. This produces sulphuric acid, which, by the action of air and moisture, is converted into sulphuric, and then produces the mildew.

If this is the case, it cannot be cured; after the process has once commenced, it can only be checked by the utmost attention to dryness, moisture being indispensable to its extention, and vice versa.

REMARKS ON WHITE AND TONED PAPER FOR BOOKS.

The tint or tone of the paper on which a work is printed, though apparently a matter of minor consideration, is really one of great importance, and deserves to be considered by all writers who wish to give their work to the public in the best manner. The subject has been frequently mooted in the pages of Notes and Queries, whose varied readers are, we presume, as good judges on the subject as can be found.

"W. J.," in Notes and Queries, 2d Series, Vol. 1, p. 126, remarks that the glaring white paper of modern books is 2nything but agreeable, and, from his own experience, often injurious. He quotes a letter (written in 1714) from Dr. Lancaster Provost, of Queen's College, where, mentioning a new book promised to subscribers on white paper, he says:

"Now, brown paper preserves the eye better than white, and for that reason the wise Chinese write on brown; so the Egyptians; so Aldus and Stevens (Stephens) printed; and on such paper, or velom, are old MSS. writen. Savile printed his Chrysostom with a silver letter on brown paper. And when authors and readers agree to be wise, we shall avoid printing on a glaring white paper."

In the preface to Babbage's Logarithms (edition of 1834, 8vo, p. xi), in describing the method in which the book is printed, he says:

"Colored paper is more favorable to distinctness than white. I had a page set up, and printed on paper of various colors and shades; almost all those whom I consulted agreed with me in giving the preference to the colored papers; but the particular tint was not so unanimously fixed upon. Yellow appeared to have the preference, and it is that I have chosen for the first impression. (The edition of 1834 is printed on green paper.) The tint at first is considerably too deep, but it fades on exposure to the light. ... It may be found that different eyes require different colors; and it is not improbable that a tint which is least fatiguing to the eye when used by candle-light, may not be the best adapted to calculations by day-light."

In Notes and Queries, 2d Series, Vol. 1x, p. 121, is the following:

"TINTED PAPER.—It is suggested that, now we are to be freed from the paper-duty, tinted papers be more used. The relief an occasional slight shade of color affords to those whose eyes are constantly poring over bleached and glazed sheets is well worth any little difference in price. Any one who has intently read a new library work for a couple of days will know what this means, as well as those who have to look over white manuscripts. Experiments have been made in the tints most agreeable to the eye, and this improvement has already been adopted in some mathematical tables, in a few standard books, in catalogues, and in a colonial paper or two. Perhaps the way to begin is to print a few tinted copies of every publication, and let purchasers take their choice (Notes and Queries not to be ex-Query. What would be the extra cost on the several varieties of paper? I am told ten per cent. is the limit."—S. F. Creswell.

In the same volume, on page 330, are the following remarks:

"TINTED PAPER. The fatal objection to tinted papers is not the extra cost, which would not probably exceed the percentage named by your correspondent, but the fugitive nature of the coloring matters eligible for tinting paper, and this applies particularly to the most agreeable tints. Sober buff, being formed of the oxide of iron, is about the only one that does not change. If your correspondent will try a small experiment, by exposing to the action of the air the halves of several pieces of tinted papers, keeping the other portions covered, he will soon perceive the disagreeable result in partial discolorations."—W. STONES.

PATENT BOOKBINDING.

There are several patents for improvements in bookbinding. The following, known as "Hancock's Patent Binding," is selected for its novelty, simplicity, durability, and inexpensiveness. Cooley, in his Cyclopædia of Practical Receipts (London, 864, 8vo, pp. 343), says:

"By Hancock's method the sheets are folded in 'double leaves,' and being properly placed and adjusted, and firmly secured by a turn of pack-thread, the book is subjected to the action of a press, and a strong and quick-drying solution of indiarubber is smeared over the back with the finger; when the whole 's left three or four hours, or longer, to dry. The operation is repeated as often as necessary, after which fillets of cloth are cemented on with the same varnish, and the book is ready to The sheets of books that cannot be have the boards attached. folded in 'double leaves' should be strongly stitched through before adjusting them. We most willingly bear testimony to the strength and durability of this method, as well as to the great convenience it affords in allowing the books to open perfectly flat upon a table, or to be distorted in any possible manner without injury to their backs. It is, undoubtedly, the best way of binding books for travellers. The editor of this work once had a large trunk of books, among which was a massive volume bound on Hancock's plan. All the rest were nearly torn to pieces by a few months' journey, but this one remained uninjured even after five years' travels, extending collectively to upwards of twenty-three thousand miles."

RARITY OF BOOKS.

Mr. Edward Edwards, in his Memoirs of Libraries (London, 1859, Vol. 11, p. 647, et seq.), has a Chapter on the Causes of the Fluctuations in Prices, and more particularly of the Rarity of Books;" we can only offer a very condensed summary of the contents. He groups under two heads the cause of fluctuation in price, and rarity; quoting from Clement Bibliothèque Curieuse, and classifies them thus:

1. Absolute. 2. Contingent or conditional.

These are rare editions of any common books, books common in public, but rare in the market.

A book of which only a tew copies were printed he calls "necessarily rare."

One difficult to meet, no matter how many extant, he calls "contingently rare."

Necessarily rare:

- 1. Those of which a few were printed.
- 2. Books suppressed.
- 3. Books destroyed by fire or accident.
- 4. Books "wasted," usually for want of success.
- 5. Books never completed.
- 6. Large paper or vellum copies.
- 7. Second-class.

Contingent or conditional rarity:

- 1. Books of interest to a particular class of vendors.
- 2. In languages little known.
- 3. Heretical, licentious, and libellous books.
- 4. First editions of a classic author from MSS.
- 5. First productions of the press in a particular town.
- 6. Books printed by celebrated printers in the sixteenth century.
- 7. Books in the vernacular language of the author, printed abroad.
 - 8. Privately printed books.
- 9. Books, the parts of which have been printed under different sizes, or in various places.

The degree of rarity he estimates thus:

- 1. Books not current in the trade and hard to find, are of unfrequent occurrence.
- 2. Books not common in the country in which sought for, and those not easily met with, are rare.
- 3. If the copies are hard to find in neighboring countries, they are very rare.
- 4. If only fifty or sixty copies printed, or the work so dispersed as not to make its appearance more frequently than if sixty copies alone were in existence, it is extremely rare.

[TO BE CONTINUED.]

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LITERARY (AND OTHER) GOSSIP.

Aldrich, T. B.—The Athenaum speaks of Thomas Bailey Aldrich, as "perhaps entitled to stand at the head of American humorists. The little work in this line he has hitherto done is singularly fresh, original, and delicate. While in the undercurrent of thoughfulness it displays an artistic finish and poetical grace, it resembles the best work of Mr. Oliver Wendell Holmes, it has a descriptive delicacy which is wholly the author's own." This is indeed praise.

Aldus and Grolier.—A curious trial has lately been held at the Tribunal de Commerce de la Seine relative to an Aldine Horace. M. Gromier, a bookseller of Bourg (Ain), purchased in a sale with some other books, which he bought for a trifle, an Aldine Horace dated 1509. He placed it in a book-cover of Grolier which had adorned another work, and priced in his catalogue at 500f. It was purchased by the Comte de Jonage. M. Bachelin-Deflorenne, the well known buyer of old and curious books, applied for it to M. Gromier, who referred him to the Comte de Jonage. This last expressed his willingness to part with it at the price of 2,200f, and sent M. Bachelin-Deslorenne at the same time a designation of the book, setting forth that it was a Horace of Aldus, dated 1509, in a Grolier binding of red morocco, with his customary inscription "Johannis Grolieri et amicorum." On receipt of this description the bargain was concluded, but when it was once in his possession, M. Bachelin-Deflorenne declared that his employers refused to accept the volume; that though the book was edited by Aldus, it was not in a Grolier binding, made expressly for Grolier, and that, consequently, the book had never belonged to Grolier. The Comte de Jonage persisted in his demand to be paid the 2,200 francs, declaring that he had concealed nothing from his purchaser; that the description that he had sent M. Bachelin-Deflorenne was perfectly correct; that the Horace edited by Aldus in 1509, was in a Grolier binding, and that he had only guaranteed the date of the edition and the authenticity of the binding, and that M. Bachelin-Deflorenne, an "expert" himself, must have well known, from Leroux De Lincy's catalogue of the Grolier library, that the only edition

of Horace which belonged to Grolier was of the date 1527, and not 1509. It was in vain M. Bachelin-Deflorenne pleaded it was not likely he should have given the Comte de Jonage 2,200 francs for a made-up volume, for which it appeared the Count had only paid 200 francs. The tribunal gave the following judgment: "That the book answers the description furnished by the Comte de Jonage, upon which the bargain was concluded, and that if the defendant pretends that he should have had a book with the text of 1509, and primitive binding, the error is his. In his profession of bookseller, and specially of old books, he should have known that the only edition of Horace that belonged to Grolier was that of 1527; that, as the parties had agreed upon the price, the sale was good; and that, consequently, the defendant is sentenced to pay the 2,200 francs claimed, with interest, and the costs of the suit."

Amusing Mistake.-To relate an anecdote without being able to give the name of the subject of itmore especially when that name is to be found among the most illustrious on record-seems to savor of absurdity in no ordinary degree. The personage, however, to whom we refer, was a French Cardinal, and one, we believe, equally reverenced both as a good man and a priest. On a certain occasion (it was during a spell of uncommonly warm weather), "His Eminence," quite early in the morning, and in the lightest costume imaginable, sought a room adjacent to his bed-room, from the open window of which he fondly imagined he could entice the breeze. For such purpose he was leaning out of the window, in a position the most comfortable and easy, when a male domestic of the establishment chanced to enter the apartment, and, mistaking the Cardinal for a fellow-servant, gleefully wet both his hands, and, stealthily approaching "His Eminence," gave the latter so tremendous a slap, on a part that shall be nameless, that this illustrious and most amiable son of the Church at once jumped to his feet, assiduously rubbing the part, when he encountered before him, on his knees, the domestic aforesaid, tremblingly exclaiming, " Please, your Eminence, I thought it was George." The Cardinal, still engaged in the soothing operation, remarked, "Well, if it had been George, you need not have struck so hard."

Ancient Classics.—The completion of "Ancient Classics for English Readers," by the issue of the twentieth volume, Lord Neaves' "Greek Anthology," leads us to impress upon book-buyers the great usefulness of these handy and helpful little books. Each gives a complete summary of the life, works, characters, and influence of the classical writer to whom it is devoted, with specimens from the best English translations, and there is no other way of learning so much about the Greek and Latin literatures in equal time and with equal pleasure.

Michael Angelo.—The new "Vie de Michel Ange," to be published in reference to the approaching fêtes in Florence, and to commemorate the fourth centenary anniversary of the artist, is to be translated in several languages, and issued simultaneously with the original.

"Apres moi le Déluge."-The paternity of this cynical mot, sometimes ascribed to Prince Metternich, senior, sometimes to Louis the Fifteenth, really belongs, it appears to Madame de Pompadour. We find, indeed, in 'Le Reliquaire de M. Q. de La Tour, peintre du Roi Louis XV., par Ch. Demaze' (just issued, Paris, E. Leroux), among numerous unpublished letters of Voltaire, Mdlle. Fel, Marmontel, Madame de Lamballe, &c., a note of Mdlle. Fel, in which she says that while La Tour was painting the portrait of Madame de Pompadour, the King, having just heard the news of the defeat of Rosbach, came in very cast down. Madame de Pompadour told him he ought not to grieve so much, that it would impair his health; besides, she added, "aprés nous le déluge!"

Ariosto.—The usual centenary festivities in honor of Ariosto at Ferrara will be postponed till next spring.

"As Sound as a Trout."—This phrase is found early in the fourteenth century in the Early English versions of the "Cursor Mundi" which Dr. Richard Morris is editing for the Early English Text Society. Two doctors, at the suggestion of Herod's son, make a bath of pitch and brimstone to bathe the diseased and stinking king in; and they tell him that when he comes out of it—

"you sal be hale sum ani trute."—Cotton MS.
"yu sal be hal als ani troute."—Gottingen MS.
"you sal be hale as a troute."—Fairfax MS.
"you shal be hool as any troute."—Trinity MS.

This book is full of quaint and useful material. "As sound as a *roach*" is a very common proverb in Lincolnshire and perhaps elsewhere.

Awar or Lesghian Language.—Cyril Graham has prepared for the press an elaborate study, by a Russian scholar, of the little-known and fast dying-out Awar or Lesghian tongue. It will consist of a wocabulary, a grammar, and some specimens of popular songs, and it will be preceded by a short notice, by the editor, of the people who speak the language and the localities which they inhabit, as well as by notes on analogies between the Avar and other languages. A very interesting collection of Avar tales, it may be added, has recently been published at St. Petersburg, by the Academy of Sciences, under the title of "Awarische Texte, herausgegeben von A. Schiefner."

Bancroft's United States.—Mr. Bancroft's new book—the tenth and concluding volume of his History of the United States—shows plainly the influence of the author's residence in Germany, in its acknowledgment of Prussia's good offices to the United States during their struggle for existence. A notable feature of the volume is its clear exposition of the policies of European courts in 1778-81, with reference to the young republic. Mr. Bancroft's araignment of George III and his ministry is overwhelming, and his revelations of the barbarous cruelty of British officers are amazing. The volume is very interesting, the narrative of campaigns in South Carolina being specially attractive.

Bazaine's Escape.—At the Thalia-Theater, in Cassel, within three days of the event at the island, an operatic drama was produced, called "The Escape of Bazaine." The representative of the ex-Marshal went through the exciting incident of the descent into the sea from the rock with the rope, hand over hand, the actor's gloves being duly colored to show the cuts.

Beethoven, Goethe and Mendelssohn.—Some personal reminiscences of these three great German composers will shortly be published by M. Henri de Meister, who was well acquainted with them; some unpublished letters of Mendelssohn, addressed to Goethe, Beethoven, and himself, will also be included in the work.

Bibliotheque Nationale, -A statistical report has just been published concerning the great National Library of France, La Bibliotheque Nationale, which is undoubtedly very curious. During the last five months this library has received 31,101 copies of books, pamphlets, papers, periodicals, etc., published in Paris alone. Out of these only 1,200 have been retained, the rest being disposed of to the paper-mill, to be used in the fabrication of new paper, whereon perhaps an equal amount of rubbish will be written and printed. The Library of the Rue de Richelieu now contains 2,075,871 volumes and about 200,000 manuscripts, 8,000 maps, and 120,000 pamphlets. If the wood-work of the book-shelves of this library were placed end to end, it would extend from Paris to Naples. The great reading-room is frequented by about 4,300 readers each month, and the inner alcove by 1,150. This alcove is devoted to the use

of men of letters and distinction. A good deal of fun has been made upon one of the catalogues of this institution, which is full of odd misprints; thus, "The Lady of the Cake" (Lake), by Sur Walter Cock; "Les Nërides" of Virgil; the "Operas" of Horace; and the "Cider" (Cid) of Corneille. One good English collector of engravings has been somewhat puzzled by seeing on the catalogue of rare prints one by Sir T. Lawrence, "After Himself"-"Portrait de Madame Sidons, gravé par Reynolds d'aprés Himself." Some queer stories are told about the frequenters of this library, one of whom asked the other day-he was a gardener-for a volume on Greek roots. The most perfect order and politeness are exercised in this huge establishment, and it is conducted in a spirit of the utmost liberality.

Blake the Artist.—Pickering of London, has published a pretty little edition of the exquisite short poems of William Blake, including the songs "of Innocence" and "of Experience." The editor is R. H. Shepherd, who, in his Preface, attacks Rossetti for alterations made by him in Blake's text. He is, perhaps, right, although he himself alters Blake's spelling, which, like his rhymes, would hardly bear examination. There is nothing in the whole range of poetry which can touch in their own line the "Introduction" to the Songs of Innocence, and such songs as "Infant Joy."

Boccaccio. - Following the example recently set of the commemoration of Francesco Petrarca, it is the intention of the Italians to hold, towards the close of the ensuing year, at Certaldo, the fifth centenary commemoration of the death of Petrarch's illustrious friend, Giovanni Boccaccio. On this occasion the Certaldesi are desirous of erecting a worthy monument to the memory of their fellow-citizen; but Certaldo is a small commune, and without friendly assistance it would not be possible for them to carry out their laudable intention in a suitable and becoming manner. A commission has, consequently, been appointed in Tuscany to receive contributions from all those who may be desirous of showing their love of Italian literature by honoring the memory of one who devoted all his energy to its advancement, and whose unweated labors in promoting the study of the classic authors have justly entitled him to the gratitude of posterity. Boccaccio stands as a connecting link between the two great poets of Italy, Dante and Petrarca; contemporary with the one for eight years, with the other for more than sixty, he was the intimate personal friend of the latter and the enthusiastic admirer of the former, of whose great poem, towards the close of life, he became the first public expounder at Florence appointed by the Republic. A semi-official letter from the Cavalier Francesco Zambrini, of Bologna, says that he has been nominated

an honorary member of the Tuscan commission, and a collector of contributions the towards proposed monument; his address is "Pressidenza della R. Commissione de' Testi di Lingua in Bologna," and he will be happy to receive any donations, however small, which Americans may be disposed to send him.

Boston Public Library .- Mr. Winsor reports in his last Superintendent's Report of the Boston Public Library, that the workmen are now cementing the floors, hanging the iron shutters, and preparing for plastering in the new extension of the Central Library Building. The extension and enlargement of the south-west tower will give to the Library the accommodation temporarily required for its binding department, for working rooms for a portion of the staff now scattered among the alcoves and galleries, for the Superintendent and the Board of Trustees, for a fire-proof place of deposit for not only the Prince and Barton Libraries, but also for the card catalogues, and for the invaluable series of American, English, and French Patent Reports. This new erection will make absolutely safe from fire large classes of costly works, including many either not easily obtainable, or almost priceless from rarity, and which constitute no inconsiderable part of the value of a collection rapidly becoming of national importance. The recondite notes on the Shakespeare Quartos before 1623 are continued in Mr. Winsor's Report.

Boyden Prize.—Uriah A. Boyden, of Boston, has deposited with the Franklin Institute the sum of one thousand dollars, to be awarded as a premium to "any resident of North America who shall determine by experiment whether all rays of light, and other physical rays, are or are not transmitted with the same velocity."

British Association, 1875-6.—The next meeting of the British Association, will be held at Bristol, commencing on Wednesday, August 25, 1875. Sir John Hawkshaw, the eminent engineer, is the President elect. W. L. Carpenter and J. H. Clarke are to act as Local Secretaries. In 1876, the British Association will visit Glasgow.

British Museum Prints — The third volume of the Catalogue of Satirical Prints and Drawings in the British Museum, which Mr. F. G. Stephens is preparing in the Print Room for the Trustees, is now far advanced towards completion. The arrangement of the entries is chronological; the present intention is to close the current volume at the death of George the Second, in 1760. It will, therefore, comprise all the more important designs of Hogarth, serial and single, from "A Harlot's Progress" to "The Cockpit" and "The Frontispiece to Kirby's Perspective." The entries on these subjects will form by far the most complete account of the works of Hogarth, with ample illustrative matter of great value, compiled

with care, and fully displaying the times in question. Besides the subjects which Hogarth chose, this volume will deal with Sir R. Walpole, as attacked and defended by crowds of satirists, and show popular emotions on the downfall of that statesman, the socalled "Sejanus" of his day; the Calf's-Head Club, that travestie of Puritanism; Propora the composer; Bishop Gibson, or "Codex;" the "Act for the Suppression of Gin"; "Æneas," or George the Second, who was also called "Solomon"; Farinelli; that effective satire called the "Festival of the Golden Rump," the rebound of which led to the shackling of the stage; King Theodore of Corsica, Cardinal Fleury, the Gazetteers, so bitterly satirized by Pope; "The Craftsman," the "Universal Monarchy" of France, the Spanish War, Whitefield the preacher, the Pretender, Admirals Hosier and Vernon, the Lotteries, the Duke of Argyll, Madame Walmoden, Henry Fielding, "The Scald Miserable Masons," as the Freemasons were styled by those who impertinently mocked their ancient ceremonies; Bubb Doddington, the Westminister Election of 1741, Gibraltar, the Empress-Queen, Marshal Belleisle, Pulteney, Colley Cibber, Pope, the "Broad Bottoms," Admiral Byng, William Pitt I., Lord Lovat, Orator Henley, the Duke of Cumberland, Miss Chudleigh, the pugilists Slack and Broughton, Hogarth, Handel, the Duke of Newcastle, Fox, Lord Hardwick, &c.

Chances of Life in the Thirteenth Century .- Nothing can be more absurd than the custom of speaking of the "old Romans," "old Greeks," "fine old Egyptians," "glorious old Goths," &c. They were not old. They lived when the world was younger than it is now, and the chances of reaching a ripe old age were much reduced by periodical visitations of the plague and other epidemics, and by the fashion then prevailing of settling all disputes by arguments drawn from the armorer's workshop. Those who cared for a valiant reputation-the only distinction worth having in the Middle Ages-ran very little risk of being the occasion of debate between centenarianists and anti-centenarianists. By means fair or foul, by lance or sword in a fair stricken neld by headsman's ax, or the assassin's knife, the life i a gentleman of the thirteenth century was tolerably certain to be brought to a close long before nature gave indications of decay.

Chinese Literature.—Whether the "Caucasian is played out" or not, or whether the Chinese will come and absorb America or Europe, we know not; the next age will decide. But in the meantime "Chinee" has become one of the necessary knowledges. The Chinese Reader's Manual, a handbook of biographical, historical, mythological, and general literary reference, by Wm. F. Myers, Chinese Secretary to H. B. M.'s Legation at Pekin, has just been issued.

The new catalogue of Chinese books in the British Museum will contain as many as 15,000 articles.

J. G. Cogswell.—"A Life of Joseph Green Cogswell, as Sketched in His Letters," has been privately printed at Cambridge, U. S., under the editorship of Miss Anna Eliot Ticknor. Mr. Cogswell was well known to the booksellers and librarians of Europe, as first Superintendent of the Astor Library, New York, in whose welfare he felt the deepest interest. Indeed, the famous Astor Library may be said, in some degree, to have owed its existence to Mr. Cogswell. It was he that indoctrinated Mr. John Jacob Astor, the celebrated millionnaire, with the idea of devoting a portion of his enormous wealth to the establishment of a great public library. Cogswell lived with him for years, and kept the subject continually under his notice. He even induced him to buy books to a large amount on various occasions, to be transferred to the library which was to be founded after Mr. Astor's decease. For nearly ten years there was a certain amount of doubt as to what might eventually take place. At length, however, Mr. Astor died, in March, 1848, and left by his will 400,000 dollars towards founding a free public library. In the interests of this library, Mr. Cogswell undertook as many as seven voyages to Europe, where he made many friends. He was also an intimate friend of Washington Irving, Mr. Brevoort, and other distinguished Americans. He was much liked in social circles, for, besides being a scholar, he was a kind, benevolent man. He died, aged eightyfive years, on the 26th of November, 1871.-The Athenæum.

Columbus, versus the Norsemen.—The reasons for believing Columbus not the discoverer of America, but giving the Norsemen the credit of first visiting this continent, are ably set forth by Prof. R. B. Anderson, of the University of Wisconsin, in a little book, which still further claims that the Italian knew of this previous discovery before sailing, and that it was that which actuated him in so doing.

Cremation Progress.-The manner in which Sir Henry Thompson's famous proposal has been taken up in all civilized countries leaves little room to doubt (in the Lancet's opinion) that cremation, as a means of disposing of the dead, will soon supersede The German Cremation Society in inhumation. New York, numbering about 450 members, have decided on erecting a suitable hall, with walls of iron, 60 ft. by 44 ft., containing a rotunda supported by eight pillars. In the centre there will be erected an altar for religious ceremony, and upon a large stand in front of this will be placed the coffin. The ceremonies ended, the coffin would be gradually lowered by means of screws into a furnace, where it would be submitted to a hot-air blast of 1,000 degrees Fahrenheit. It is calculated that complete cremation would take place in an hour and a half, after which the coffin would be again returned to the altar. The ashes would then be gathered and placed in urns provided by the relatives of the deceased. Connected with the furnace there will be an apparatus for condensing the gases and smoke.—Pall Mall Budget.

Criminality of Animals.—The condemnation of a bull to the gallows for the crime of murder is by no means a singular example of the eccentricities of ancient legislation, at least in France. For instance, on the 4th of June, 1094, a pig was hanged from a gibbet near Laon for devouring the babe of one Jèhan Lenfant, a cow-herd. Again, on the 10th of January, 1457, a sow and her six sucklings were charged with murder and homicide on the person of one Jehan Martin, of Savigny, when the former was found guilty, and sentenced to be hanged by the hind feet from the branch of a tree. As for the piglings, in default of any positive proof that they had assisted in mangling the deceased, although covered with blood, they were restored to their owner on condition that he should give bail for their appearance should further evidence be forthcoming to prove their complicity in their mother's crime. That individual. however, declined to become in any way answerable for the conduct of such ill-bred animals, which were thereupon declared forfeited, -not to the parents of the murdered child, but to the noble damsel, Katerine de Bernault, Lady of Savigny. Yet again, on the 2nd of March, 1552, the Chapter of Chartres, after due investigation of the circumstances, sentenced a pig, that had killed a girl, to be hanged from a gallows erected on the very spot polluted by the bloody deed. Even so late as the year 1612 a pig was convicted of having worried to death and partially devoured a child, fourteen to fifteen months old, the son of a mason residing at Molinchart, also within the jurisdiction of Laon. "Pourquoy, et en horreur et détestation dudit cas, avons ordonné que ledict porcq sera mené et conduit par l'exécuteur de la haute justice au lieu des fourches patibulaires dudict Molinchart, pour illec être assommé, bruslé, et réduit en cendres, par nostre sentence, jugement, et par droit." Nor was this all. Animals were liable to spiritual censures as well as to penal sentences. In 1120 we find the Bishop of Laon excommunicating a swarm of caterpillars in the same terms which the Council of Rheins had employed, in the preceding year, in denouncing priests who indulged in the sin of matrimony. Still later, in 1516, the Courts of Troyes, complying with the prayers of the inhabitants of Villenoxe, admonished the caterpillars by which that district was then infected to take themselves off within six days, on pain of being declared "accursed and excommunicated."

Denmark and the Drama.—The Cornhill Magazine for September, has an article on "The Danish National Theatre," to which the attention may be directed of all who are desirous of seeing a National Theatre in the United States, worthy of the name. This implies poets of lofty intellect, and actors able to interpret their sentiments. The end in view is immensely difficult of attainment, but, as the writer of the remarkable article named above says. "Of all the small nations in Europe, Denmark is the only one that has succeeded in founding and preserving a truly national dramatic art," it is to be hoped that there may be yet established here what Milton called a "well-trod stage":

"Then to the well-trod stage anon, If Jonson's learned sock be on, Or sweetest Shakespeare, Fancy's child, Warble his native wood-notes wild."

Devil Likened to a Busy Bishop.—In the "Breefe Notes and Remembrauncer" of Sir John Harrington (Nugæ Antiquæ, edition 1779, vol. ii. 228) is the following:

"I thys day heard the Kynge [James I.] delyver hys speeche to the Commons and Lordes, and notede one parte thereof wherein his Majestie callede the Devil a busy Bishope, sparynge neither laboure nor paines. My Lorde of London told me, he thoughte his Majestie mighte haue chosen another name."

Neither the Bishop of London nor Sir John Harrington, both learned men, seem to have been aware that gentle King Jamie might have quoted old Latimer's sermon, "The Plough," as his authority for this phrase:

"Who is the most dilligentest byshop and Prelate in all England? I will tell you; it is the Devil. He is the most diligent preacher. He is never out of his dioces, he is never from his cure, he keepeth resydence at all times."

And again at the conclusion of the sermon:—
"The devil is diligent at his plough, he is no unpreaching Prelate."

Diabolical Literature.—We have received a copy of the curious Catalogue we mentioned in our last, page 98, as in preparation, "Bibliotheca Diabolica; being a choice selection of the most valuable books relating to the Devil, his origin, greatness, and influence, comprising the most important works on the Devil, Satan, Demons, Hell, hell torments, magic, witchcraft, &c. In two parts, pro and con, serious and humorous." Notwithstanding the long title, there are numerous works on the subject of his Infernal Majesty which are not included in this list. Of course, we are not surprised at this. But many are included which appear to us rather out of place,such, for instance, as Dante's "Commedia"; Milton's "Paradise Lost" and "Paradise Regained"; Hotten's "History of Sign-Boards"; Lord Shaftesbury's "Characteristics"; Brand's "Popular Antiquities"; Nash's "Pierce Penniless"; Davies's "Heterodox London," In the Devil's name we would ask, if such

works as these are to be included in a "Diabolical Library," where are we to draw the line, and what books are we to exclude?

Egyptian Arts and Sciences.—The arts of Egypt exercised an all-powerful influence on the ancient world-the Phænicians copied their types, and Greece adopted the early Oriental style of architecture, for the Doric style came from Egypt, the Ionic came from Assyria, the later Corinthian came from Egypt. If Phænicia conferred an alphabet on Greece, Egypt suggested the use of such characters to Phænicia. Already, in the seventh century before Christ, the hieroglyphs represented a dead form of the Egyptian language, one which had ceased to be spoken, and Egyptian traders used a conventional mode of writing, simpler than the older forms, and better adapted for the purposes of vernacular idiom. Greek philosophy—the transmigration doctrine of Pythagoras-that of the immortality of the soul of Plato, pervaded the Hellenic mind from the colleges of Thebes. The Elysian fields, the stream of Styx. burning Phlegethon, the judges of the dead, are Egyptian conceptions; the sun-worship is Egyptian; medicine and astronomy, geometry, truthful history, and romantic fictions are found in an extensive literature. Many dogmas and practices of an Egyptian origin have descended to the present day, and exercise more influence than is generally supposed on modern religious thought.

Elzeviriana.—A catalogue of the Elzevirs contained in the Imperial University of Warsaw has been drawn up by M. Stanislas Joseph Siennicki, and published at Warsaw. It is in French, and entitled "Les Elzevir de la Bibliothèque de l'Université Impèriale de Varsovie." The University Library contains as many as 590 Elzevirs in 771 volumes. These are all accurately described in the work of M. Siennicki, to which are added several plates, containing the marks and devices of the different Elzevir editions; also the arms and book-plates of the previous possessors, some of whom were rather illustrious persons.

English Channel Islands.—A correspondent sends the following ideas on the origin of the names of the above. "Being recently on a tour in the Channel Islands, I found the people derive the names thus: Jersey from Cæsarea; Guernsey, Grass-isle; and Alderney from Aurigny. I suggest the derivation as follows: the early colonists would naturally come out from St. Germains, which is about thirty miles, or 'a day's journey' from the mainland. They would, on arriving, say 'jour-ci,' that is un jour ici (one day's journey), Jersey. They would go on another thirty miles, and find another big island; and regarding it as another daily milestone from home, they would say 'jour-et-unci' (two day's journey), Guernsey. The

last big island of the group would, of course, be called 'Le dernier,' 'Al dernier,' Alderney. Whether the difficulty of landing at Sark, and the still greater difficulty of getting away from it again owing to the currents, made its discoverers abjure it with the exclamation sacre! I am not quite sure; but this is certain. Jersey folk who try to say sacré invariably say 'sark' to this day. As to the nomenclature of Jethou, Brechou, and Herm, I can offer no suggestion."

Fan Admonitions.—How the ancestresses and ancestors of the English were admonished by means of fans may be guessed through the following advertisement in The Country Journal; or, The Craftsmen, January 15, 1733:

"Tust published. The Courting 'Fan Mounts.' By Jonathan Pinchbeck, Fan Maker at the Fan and Crown in New Round Court in the Strand, and the Fan shops of London and Westminister. An embleme of the four different stages of life, finely delineated in seven hieroglyphical figures; being a lively representation of the address of Young Lovers; the rapurtes of a new-married couple; the reciprocal harmony of antient, long-wedded companions; and the abject, wretched state of an Old Maid. trated with a Paraphrase on each cut which serves as N. B. At the above said place a key to the whole. may be had all sorts of Fans and Fan Mounts, of the newest fashion, and at the lowest prices, wholesale and retail.'

Pinchbeck, named above, was maker of the alloy which once went by his name; the name itself has passed into common use. Hogarth's 'A Harlot's Progress' was engraved and adapted for fan mounts, c. 1733. Long before this, a representation of a sort of apotheosis for Dr. Sacheverell had been engraved for a fan mount.

First English Lecomotive in New York,-Among the articles deposited in the corner stone of the New York New Coal and Iron Exchange, which was laid a few weeks ago, was a document containing the following curious scrap of history: "The first locomotive that ran on a railroad on this Continent was imported from England by this company; was ordered in England by Horatio Allen, assistant engineer; was shipped from Liverpool April 3rd, 1829, on board the packet ship John Jay; arrived in New York 17th of May, 1829; was sent up the river to Rondout, and arrived the 4th of July, 1829; from thence was transported by canal, and arrived at Honesdale, July 23rd, 1829; and on the 8th of August made the trial trip. This locomotive was built at Stourbridge, England, and the boiler is now in use at Carbondale, Pennsylvania."-The Engineer.

Gladstone on Ritualism.—The Contemporary Review, for October, contained an important article by Mr. Gladstone on Ritualists and Ritualism.

German Polar Expedition.—Messrs. Sampson Low & Co., London, are preparing for publication "The Second North German Polar Expedition," in the years 1869-70, of the ships Germania and Hansa, under command of Captain Koldeway, edited and condensed by H. W. Bates, the well-known Assistant Secretary of the British Royal Geographical Society. This volume will contain numerous woodcuts and chromo-lithographs, and furnishes an account of the sufferings of the crew of the Hansa after the crushing of that ship in the ice.

Gipsy Dialect.—A book of some philological interest, by Dr. Smart, of Manchester, England, will be issued at an early date. The work, which we hear has been in preparation for several years, is entitled "The Dialect of the English Gypsies." It will contain a grammar and vocabularies—Romany-English and English-Romany—besides information illustrating the manners and customs of the English gipsies, and a complete list of works that have been published in reference to the gipsy race.

Guillotin .-- It is a remarkable instance of the vitality of a popular error, that Thackeray, who was evidently well acquainted with French history and French affairs generally, should, in his Philip, chap. xvi., have fallen into the common mistake of supposing that Dr. Guillotin perished by means of the instrument which bears his name, but which he did not, as Thackeray says, invent. Thackeray does not actually assert that Guillotine died on the guillotine, but he puts it in the form of a question, the answer to which is, of course, intended to be yes-"Was not good Dr. Guillotin executed by his own neat invention?" Now, nothing is more certain than that Guillotin survived the great Revolution many years, and died a natural death in 1814. It is to be feared, however, that for many a year yet the really humane French physician is doomed "to point a moral and adorn a tale," along with Perillus and others who have fallen into their own trap.

Guizot's Library .-- A writer in the Constitutionnel gives some interesting particulars about the library at Val Richer, where M. Guizot died. The library, he says, contains not less than 30,000 volumes. There are scarcely any rare editions, nor are there any books remarkable for rich binding. It is a collection made for work, in which little attention has been paid to mere artistic matters, but much to utility and the means of facilitating study. The library of M. Guizot is, in that point of view, an incomparable mine, and offers all the resources that can be desired for labor and study. It possesses, besides, for the history of Germany and Great Britain, the most precious documents in the language of those countries, such as probably no other collection in France can rival at this moment.

Greek Discoveries.—The Journal Officiel of the French Government gives some details of the discoveries made by the Abbé Duchesne and M. C. Beyet, in an exploration among the monasteries of Epirus and Thessaly. The most important gains are a collection of about 140 unpublished Greek inscriptions; 22 pages of unpublished Scholia on the Iliad; 9 leaves of the Epistles of St. Paul, being part of the Cæsarean MS. of the fifth century, written in uncial characters, first discovered by Montfaucon, and of which there are portions in the Bibliothèque Nationale; 33 leaves of the Gospel of St. Mark, also of the fifth century, uncial, and written in silver letters on a purple ground; and finally, part of a Greek Anthology found at Patmos, from which it is hoped to recover some unknown fragments of the Greek poets.

Guizot and Napoleon III.—The death of Guizot recalls to mind a late incident in his life, which is said to have so annoyed him as to affect his health. It was recently discovered by him that his son some years ago received a present of some 80,000 francs from Napoleon III. He at once offered for sale a splendid Murillo, presented to him by Queen Isabella, to raise a sufficient sum to pay the debt. His friends bought in the painting at a very high sum, but the Empress Eugenie refused to receive it, and a lawsuit is pending to compel her to take it.

Hotten's Americana .- A work of much interest is the "Original Lists of Emigrants, Religious Exiles, Political Rebels, Serving-men sold for a term of years, etc., who went from Great Britain to the American plantations, 1600-1700." The book gives, in addition to the mere list of persons, their ages, the localities in which they lived in the mother country, the names of the ships in which they sailed, with other interesting particulars. It is compiled from MSS, preserved in the State paper department of the English public record office, and was edited by J. C. Hotten, the late eminent English antiquary and publisher. We refer our readers to our advertising columns for a full account of this valuable contribution to American history.

Herculanean Bust.—An interesting discovery of a life-size female bust in pure silver has lately been made at Herculaneum. The work according to an account given in the Patrie, is in a state of excellent preservation, and is the only specimen of its kind which has been found during the course of the excavations. At first the material was thought to be only bronze, the action of the sulphur having somewhat altered the appearance of the surface, and the sulphate of silver which has formed upon the metal yielding a black color like that found in the commonest sort of material. The bust was removed to the museum, when one of the keepers, struck with

the unusual tone of the bronze, scraped away a part of the surface, and at once came upon the silver beneath. A discussion has arisen whether the work was originally cast or chiselled, but there seems now little doubt that the former hypothesis is correct. The head is presumed to be that of a young and beautiful woman, but as yet the features have not been identified with those of any other extant head.

Irish Ethnology, -- So much fiction is associated with the early history of Ireland, that it needs no ordinary discretion to sift the truth from the truthless. According to the annalists, some of the early invaders may have come to Erinn straight from Noah's ark, or at least were the direct descendants of either Japheth or Gog and Magog. Parthalon, the great Grecian hero, is said to have landed, with his three sons, in Dublin Bay; and the very date of their arrival is definitely given in the "Annals of the Four Masters." It is believed the legend about Parthalon's invasion has been remarkably confirmed by the topographical and archæological examination of the Hill of Howth and the shores of Dublin Bay. This invasion was soon followed by that of the Femorians and others. But without dwelling upon the legends of these early visitors, whose ethnological influence, even if the traditions were substantiated, it would now be impossible to trace, we may remark that three peoples, known as the Firbolgs, the Tuatha-de-Dannans, and the Milesians, are believed to have largely contributed to the formation of the Irish people; in fact, it is maintained that they make up the bulk of the so-called Keltic population of Ireland. Although the Roman never set foot on the land of Erinn, the Norseman, descended upon its coasts, and, having obtained a firm standing in the country, coalesced to some extent with the pre-existing inhabitants. As the Scandinavians are described as both "black" and "white" foreigners, it is likely that there were two distant branches, and the belief is that the fair section were of Norwegian origin, whilst the dark race may have come from Jutland and the Swedish coast. As to the Anglo-Norman element, which was introduced after the Norseman had quitted the country, every one knows how the barons of Henry the Second invaded Ireland, and became united to a slight extent with the native Irish-Strongbow himself marrying Eva, the daughter of King Dermod. The fusion of one race with another brings about an interchange of ideas and assimilation of sentiments, which, in the case of a judicious intermixture, must tend greatly to the benefit of the ethnic elements concerned in the union. The want of a perfect amalgamation between the vaces inhabiting Ireland has always been a difficulty in that country. regards the intermixture, we think there cannot be a better one than the Saxon with the Kelt.

Janin's Library.-Jules Janin bequeathed his library to his native town, Saint-Etienne, his wife retaining the use of it during her life. The Academy says of the collection: "The formation of the library was the work of half a century, comprising, as it does, from six to seven thousand volumes. Besides admirable editions, Aldines, Elzevirs, Robert Estiennes, and some fine copies of the poets of the 15th, 16th, and 17th, centuries, it contains copies, on Dutch or Chinese paper, of all the works of importance which have appeared for the last forty years. Authors, knowing the fondness of the celebrated critic for books, had complimentary copies printed for him, with dedications in prose or in verse. Jules Janin made it his duty and a pleasure to have them richly bound by the most celebrated binders, such as Trautz-Bauzonnot, Durn, Cape, Gayler-Hiron, Petit, etc. Some of these dedications are real manuscript prefaces. Under the cover of most of the volumes is to be found a letter from the author. A copy of Jocelyn contains, besides the dedication, four pages of manuscript written by Lamartine. There are some unique copies. The publisher Curmer had printed, solely for Janin, a single copy of a splendid book oramented with original designs."

Japanese History.—Mr. F. O. Adams, Secretary to the British Embassy at Berlin, has just completed the second volume of his "History of Japan from the Earliest Period to the Present Time." It is to appear shortly, and carries on the history of Japan from 1865 to 1871.

Japanese Progress.—Galignani states that a young Japanese student of the University of Berlin, by name Susum Sato, has just passed his examination, and taken his degree as doctor of medicine. He is said to be a son of the court physician of the Mikado, is twenty-six years of age, and has had some practical experience of his profession, having served through a campaign in his native country as assistant army surgeon.

Jeanne d'Arc.—The Academy says that "a series of old tapestries representing the history of Jeanne d'Arc has recently been found at the ancient Castle of Espanel, near Moliéres. The tapestries were executed, it is supposed, at the beginning of the seventeenth century. There could not have been a more propitious moment for their discovery than the present, when Jeanne d'Arc is the heroine à la mode in Paris."

Jonson's Buttons.—We quote the following from "A Choice Collection of Poetry, Most Carefully Collected from Original Manuscripts," published at York, in 1738, by Joseph Yarrow, comedian:

"On Ben Jonson's Bust, with the Buttons on the Wrong Side."

O Rare Ben Yonson I what a Turn-coat grown? Thou ne'er wore such 'till thou was clad in Stone; When Time thy Coat, thy only Coat impairs, Thou'lt find a Patron in an Hundred Years; Let not then this Mistake disturb thy Spirit, Another Age shall set thy Buttons right.

CORRESPONDENCE.

[OUR CORRESPONDENTS will, we trust, excuse our suggesting to them, both for their sakes as well as our own—that they should write clearly and distinctly—and on one side of the paper only—more especially proper names and words and phrases of which an explanation may be required. We cannot undertake to pussele out what a Correspondent does not think worth the trouble of writing plainly.—ED.]

Boccaccio's Decameron, Valdarfer, 1471.— The following translation of an article by Geo. Brunet, in the "Bulletin du Bibliophile" (Vol. V, 1840, p. 90) may interest your readers:

"It is known that of all the books ever sold at auction, the one that brought the highest price is the 'Decameron,' of Boccaccio, of the Valdarfer edition of 1471. It was bought for £2,260 (52,000 francs) in 1812 at the Roxburghe sale by the Marquis of Blandford, who sold it seven years afterwards at a loss of sixty per cent. A minute description of this bibliographical jewel may be found in Dibdin's 'Bibliotheca Spenceriana'; and in the 'Bibliographical Decameron,' of the same author (Tome III, pp. 62-67), there is an emphatic and somewhat burlesque account of the auction sale at which such an enormous price was given for a book. Another copy of it, which a true bibliophile would examine kneeling, is in the Royal Library in Paris, but it is not quite complete. A third, also imperfect, is in the library of Blenheim Castle belonging to the Duke of Sunderland.*

"I have disinterred a letter of the Reverend Thomas Vaughan, the keeper of this fine collection, which gives an account of this copy, which has never been exactly described. It is clear from all defects and well preserved, but unluckily five leaves are wanting.

"Firstly, the last leaf of the Table of Contents or heads of chapters. It contained the chapters of the stories of the Tenth Day, which are totally wanting, with the exception of the three first lines.

"Then the loss is to be regretted of the first leaf [of the text] excepting the last three lines. This leaf followed the table.

"In the fourth day two consecutive leaves are wanting, which causes a gap of sixteen lines at the end of the first story, Tancredi, and of 144 lines at the beginning of the second story, Frate Alberto.

"The last loss to notice is that of one leaf of the tenth day, which contained twenty-two lines of the end of the third story, Mitridanes, and fifty-two lines at the beginning of the fourth, Messer Gentile de Carrisendi.

"The Blenheim copy is 12\frac{2}{8} by 8\frac{1}{2} inches, English measure. The Roxburghe copy, according to Dibdin, is 11\frac{1}{2} by nearly 8 inches.

"These dimensions may be considered as rigorously exact, if it be true, as we have been assured, that they were taken with an *Elzévirismeter* ordered at great cost by a celebrated amateur. G. B."

The size and defects of the French copy are not given.

Graesse gives the collation as: tabular, 7 l.; blank, 1 l.; text, 260 l. £2,260, Roxburghe; £918 153., Marq. Blandford.

The only perfect copy of this first edition of the "Decameron" with a date, belongs to Lord Spencer.

"Boccace.—The edition of this author, which I am about to describe, singular as it may seem, is to be found nowhere but in the Roxburghe collection. How it came there was thus explained to me by Mr. J. Nicol: 'The great collectors of books and competitors for rare publications, in their time, were Lord Oxford and Lord Sunderland. This copy of Boccace came into the hands of a London bookseller, who showed it to the above noble lords, and

Roxburghe sale. The explanation seems to be that the Duke of Marlborough, in his palace at Blenheim, possesses the copy described by Mr. Vaughan. — Ep. 7

^{*[}There never was a Duke of Sunderland; neither is there a Blenheim Castle in England. Henry Spencer, 3d Baron Spencer, ancestor of the present ducal family of Marlborough, who owns Blenheim Palace and Park in Oxfordshire, was created June 8, 1643, Earl of Sunderland: Emanuel Scrope, 11th Baron Scrope, was previously created Earl of Sunderland June 19, 1627, but as he died without issue in 1630, his Earldom became extinct. To add to the mystery of this affair, we remark that the Roxburghe copy was bought by the Marquis of Blandford, who was the eldest son of the Duke of Marlborough, and at that time lived at a place known as the White Knight's, where he collected a fine library, which was afterwards sold, and the collection is known among book-buyers as the White Knights' Library; it was at the sale of this library that the late Lord Althorp bought it, he having been the opposing bidder to the Marquis at the

demanded a hundred guineas as the price of it. This sum must, at that time, have appeared enormously extravagant, nor can we wonder that they severally hesitated about giving it. Whilst they were deliberating, an ancestor of the Duke of Roxburghe saw and purchased the volume. The two noble collectors were invited to dinner, and the subject of Boccace being purposely introduced, Lord Oxford and Lord Sunderland began to talk of this particular copy. The Duke of Roxburghe told them that he thought he could show them a copy of this edition, which they defied him to exhibit. To their mortification and chagrin, he produced the book in question. If there shall happen to be a public auction of the late Duke of Roxburghe's most valuable library, I think I may venture to foretell that this Boccace will produce not less than five hundred pounds.' The more particular description of this most rare book is as follows. I transcribe from De Bure, No. 3,654: 'Il Decamerone di Messer Giovanni Boccaccio. Editis primaria et eximiæ rariatis, per Christophorum Valdarfer Ratis porenvem excusa (Venetüs) Anno 1471, in fol.' De Bure had never seen it, but has taken his description from former bibliographers. The reader who wishes for more particular information on the subject may consult the Bibliographie Instructivo, Belles Lettres, Vol. II., p. 48, et seq."-Beloe, "Anecdotes of Literature," 1807, Vol. II., p. 234.

"This is perhaps the only copy preserved complete, for a leaf is missing in that of the Ambrosian Library, and three in that of our Imperial Library.— Brunet.

Are four copies, then, known?

The late Jos. G. Cogswell told me that Blandford was unable to pay for his purchase at the time, but that he called at the auctioneer's rooms the next day and borrowed the volume for a few minutes under the pretence of showing it to his lady, when he drove home with it. It was sent for and was returned,

Oct. 20, 1874.

J. C. B.

The American States (vol vi., p. 112).— To the origin of names of States given in the Bibliopolist, might be added the popular names, which I quote from Trübner's Literary Record, No. 27, August 1, 1867:

"Maine is popularly known as The Lumber or Pine Tree State; New Hampshire as The Granite State; Vermont as The Green Mountain State; Massachusetts as The Bay State; Rhode Island as Little Rhody; Connecticut as The Nutmeg or Free Stone State; New York as The Empire or Excelsior State; Pennsylvania as The Key-Stone State; Delaware as The Blue Hen or Diamond State; Virginia as The Old Dominion or Mother of States; South Carolina as The Palmetto State; North Carolina as The Old North or Turpentine State; Mississippi as The Bayou State; Louisiana as The Creole State; Tennessee as The Big Bend State (the word Ten-as-

se signifying a curved spoon); Kentucky as The State of the Dark and Bloody Ground; Illinois as The Sucker or Prairie State; Indiana as The Hoosier State; Ohio as The Buckeye State; Michigan as The Wolverine State; Arkansas as The Bear State; Iowa as The Hawkeye State; California as The Golden State; Texas as The Lone Star State."

It will be observed that only twenty-four of the States are included in the present list. Perhaps some other correspondent can supply the popular names of the remaining States.

E. A. P.

In your article it is stated that "Maine was so called as early as 1633, from Maine in France, of which Henrietta Maria, Queen of England, was at that time proprietor."

This derivation is very frequently given as the true one, but it is evidently wrong, as Mr. Tuttle has proved in an article printed in the Boston Evening Transcripe, June 8, 1872, from which I make the following extract:

"The name of Maine was first authoritatively and deliberately applied to that part of the State lying west of the Kennebec River in the charter of the great Council for New England, granting this territory to Sir Ferdinando Gorges and Captain John Mason, dated August 10, 1622. In this charter it is styled the 'Province of Maine.' This event was nearly two years before the Princess Henrietta Maria of France was thought of for a wife to Prince Charles of England. At the time this name was inserted in the charter, a marriage treaty was pending, and had been for some years, between the Courts of England and Spain, having for its object the marriage of Prince Charles and the Infanta Maria, daughter of Philip III, of Spain. A marriage of these royal parties was expected until early in the year 1624. It is clear from this and other circumstances that could be mentioned, that the naming of Maine had nothing to do with Henrietta Maria of France, as alleged. I may add, in this connection, that I expect to show, in my Life of Captain John Mason, soon to go to press, that this Spanish Infanta was designedly complimented about this time in the naming of a district in New England, granted by the great council, a curious fact overlooked by historians.

"It seems reasonably certain that the State of Maine owes its name to no European state, province, or personage, but to its own unique geographical features. Years before the name appeared in this charter to Gorges and Mason, its territory, or the literal part of it, was commonly designated by English mariners and writers 'The Main' variously spelt, to distinguish it from its insular parts lying off the shore. The origin of the name, proposed long ago, seems to

be the true one."

One of the islands, Monhegan, was settled at an early date. Mr. Folsom, of New York City, author of the "History of Saco

and Biddeford," in an address, September 6, 1846, before the Maine Historical Society, says, in reference to this derivation:

"Unfortunately for its accuracy, the province of Maine in France did not appertain to Queen Henrietta Maria, but to the crown [of France]; nor is it discoverable that she possessed any interest in the province."

JOHN WARD DEAN.

Boston, Mass.

Wisconsin is called The Badger State from that animal being found there; Nevada the Silver State, from the great number of silver mines in it. M.

Dr. Dee's Crystal (vol. vi., p. 108).—
There is, I believe, no evidence that the ball of smoky rock crystal (not glass) in the British Museum was ever the property of the alchemist of Manchester and Mortlake, though some years ago it used to be ticketed as "Dr. Dee's Show Stone." It is engraved by John and Andrew Van Rymsdak Pictors, in their quaint folio about some of the curiosities in the British Museum, London, 1778, but with no mention of the Doctor's name. There is, however, in the National Collection, a disk of jet or coal, inscribed with characters, which is, I think, supposed to have been his.

W. J. BERNHARD SMITH.

Epitaphs (vol. vi., p. 71, 106).—Among epitaphs, there is one in the old burying-ground at Newtown, Trim, Ireland, which merits notice for its quaintness. It is in the form of a cross, and is as follows:



SIGMA.

Dr. Watts (vol. vi., p. 98).—You very correctly restore to Richard Crashaw the credit of the beautiful verses descriptive of the miracle at Cana. I think, however, the line—

"The conscious water saw its God, and blushed," is generally attributed to Dryden, who, when a school-boy at Westminster, seems to have been impressed by Crashaw's example? Am I right? Crashaw's lines run thus;

"Unde rubor vestris, et non sua purpura lymphis Quæ rosa mirantes tam nova mutat aquas? Numen (convivæ) præsens agnoscite Numen: Nympha pudica Deum vidit, et erubuit."

HIC ET UBIQUE.

Who was first in the field to imitate Crashaw—the author of the Busy Bee, or his contemporary, Aaron Hill, whose lines on the turning of water into wine I append?—

"When Christ, at Cana's feast, by power divine
Inspired cold water with the warmth of wine,
See! cried they, while in red'ning tide it gush'd,
The bashful stream hath seen its God and blush'd."
W. W.

It is said that Dryden, in his youth, and during his academical career, betrayed little of that dominant genius which began to distinguish him in his prime (where, as Milton says, "youth ends"), and that he was looked upon, as well by his tutora as by his college mates, as possessing nothing whatever remarkable, intellectually or poetically. On one occasion, however, he took completely by surprise his tutors and all concerned, by a flash of wit and originality which effectually revealed the genius that lay dormant within him. A "Theme," on the subject of "Christ's Turning Water into Wine," had been propounded to Dryden's class: and, as a matter of course, he (the dullard) was expected, among the rest, to "say his say" on the occasion. We can well imagine his trepidation, as the lengthy compositions of his class-mates were handed in and read, several, no doubt, drawing forth the hearty commendations of the We can well imagine, too, his trepidation when his own turn came; and when the insignificant bit of paper, on which his own thoughts were expressed, met the astonished gaze of all present. On

that immortal slip of paper was inscribed one solitary line, namely:

" The conscious water saw its God and blushed."

And that was Dryden's first poetical essay, and it foretokened immortality.

PEN AND PLOW.

"The Ships Sail Out," &c.—There is a poem, one verse of which is as follows:

"The ships sail out,
And the ships sail in,
And a hundred years are the same as one.
The ships sail out, and the ships sail in
And what is it all when all is done?"

Will you be so kind as to publish the poem, with the name of the author, and oblige JACK CROXTON.

Violet House, Goshen.

[Are any of our correspondents able to assist Capt. Croxton?—ED.]

Portrait of Thomas Paine.—In "The Life of Thomas Paine" (political writer), written by his friend Clio Rickman, published 1819, the writer in his Preface says:

"The engraving of Mr. Paine by Sharp, prefixt to this work is the only true likeness of him; it is from his portrait by Romney, and is perhaps the greatest likeness ever taken by any painter: to that eminent artist I introduced him in 1792, and it was by my earnest persuasion that he sat to him."

Can you say what has become of Romney's painting?

E. TRUELOVE.

Irish Bulls .- Miss Edgeworth and her father, Richard Lovell Edgeworth, wrote a book on this subject, and Sidney Smith a review on it. Is there any other work devoted to the same topic, or to the subject of bulls in general? Also, is there any work containing a large collection of bulls, ancient and modern, in literature or tradition,-from that early bull in Hierocles of the matron, her son being nearly drowned in bathing, who threatened him with the severest chastisement if he ventured into the water again before he had learnt to swim, down to the advertiser of a washingmachine, in these words, "Every man his own washerwoman"? C. A. WARD.

Old MSS. to Mend, or Tulle and Tatters.

—In the repair of very dilapidated but perhaps valuable MSS., it not unfrequently happens that to preserve the writing on both sides of a leaf is a matter of the ut-

most difficulty. For instance, I have lately spent some time in endeavoring to repair an ancient parish register, many of the parchment leaves of which were reduced to mere crumpled shreds, of less consistency than blotting-paper. The entries were to be deciphered by the depression left by the ink where it had eaten into the parchment, rather than by any remains of blackness of the ink itself; and as the lines on either side happened to be chiefly in exact opposition, the corrosion of the ink had simply divided the leaf into tattered strips. Tissue paper in this case seemed to be altogether unsuitable as a means of uniting the fragments, though it may possibly be used successfully where writing is distinct; nevertheless, I should hesitate to apply even the most transparent to faded MS., fearing some subsequent thickening or obscuration. To restore the leaf without hiding some of the almost obliterated entries appeared to be utterly impossible, and I was almost ready to give up the task as hopeless, when it occurred to me that with the help of some very fine net I might be able to get over the difficulty. Having experimented with some upon a scrap of newspaper purposely torn into pieces, and finding it answered perfectly well, I commenced to paste one side of the many fragments of a leaf of the register, and after placing them accurately in position, laid on them a piece (somewhat larger than the page) of that delicate net which ladies call tulle,* carefully pressing it down with a paper-knife, and when sufficiently dry to prevent its sticking to other surfaces, added a heavy weight. The expedient proved to be effectual as simple, and succeeded beyond my expectation; for whilst the net gives to the leaf a considerable amount of toughness-to be increased, when necessary, by laying it on both sides—it does not in the slightest degree obscure the most faded writing; in fact, you have to look closely to perceive the net at all. In the hope that this suggestion may be the means of adding useful years of existence to many a decrepid MS., I have ventured to trespass upon your valuable space.

GEORGE B. MILLETT.

^{*} Tulle is to be procured of various degrees of fineness. That which I selected as being most suitable for the purpose may be purchased at one shilling (British) per yard.

Winterburger Missal.—I want information of a Missal I have, printed, so far as I can make out, by Joannis Winterburger, in the year 1512, at Vienna. The following is his rhyme of himself and his mark:

"Signa vides lector: hyberna ex arce Joannis Anguineas inter jaculum amentabile spiras. Anguis ut etatem: cariosas ille lituras Comit, in invidiam gerit artis tela decorem."

I confess to being unable to make these lines quite intelligible to myself. I should say that the text of the Missal puzzles me most. It is unlike any with which I have compared it. I shall be glad to show it to any one learned in old editions of the Missal; to write some of its peculiarities would take up a great deal too much of your space.

DRYASDUST.

"Defender of the Faith."—We are generally led to understand that the title "Defender of the Faith" was conferred upon Henry VIII. of England by a Bull of Leo X., 5th October, 1521. Whether it was so conferred (one might say confirmed) is with me a question. Amongst the charters relating to the manors of various ancient families of Yorkshire is one in the possession of Martin Farquhar Tupper, Esq., which places the matter in a new light. It commences thus:

"This Indenture maide the xxijih daye of January in the second yeare of the reagne of Kinge Henry the Seaventhe by the Graice of God Kinge of England defendoure of the faithe, &c. Betwitz Christofer Ratlife of Hewicke in the Cownty of Yorke Esquiere on the one p.ty, And Richard Lofthouse of Elslacke in the said Cownty Yeoman of the other p.ty."

It is merely a life lease of some farmbuildings, orchards, pasturage, &c., and is signed "Xss'ofer Radclyff. Jan. 22nd, 148"."

The only doubt is as to its genuineness. It is in the handwriting of the period, as I have stated. Had it been a forgery, the object of which I cannot see, the detection would have been certain, as it is merely a life lease, and by the latter end of the reign of Henry VIII. would have been valueless. Had the scribe erred in writing Henry VII. instead of Henry VIII., that would only have transferred the difficulty without explaining it away.

There can be no doubt as to the identity of the grantor. In 26 Henry VI., he married a daughter of John Stafford; the

marriage settlement, in Latin, I think, still: exists. His name also appears in another small document, dated 1489.

OLD MORTALITY.

A. B. G.

[In the Epistle Dedicatory to the High and Mighty Monarch King Charles I. prefixed to Isaac Basire's "Sacriledge Arraigned and Condemned," London, 1668, there is this marginal note: "Tis a gross Error to think that the Kings of England's Title of Defender of the Church is no older than King Henry VIII. For 300 years ago, in the old Writs of K. Rich. II. to the Sheriffs, the old style runs, Ecclesia, cujus nos Defensor sumus et esse volumus."—ED.]

Piomingo.—Who was Piomingo? His name appears on the following title-page: "The Savage. By Piomingo, a Headman and Warrior of the Muscogulgee Nation. Published by Thomas S. Manning, No. 148 South Fourth street, Philadelphia. 1810. (8vo. pp. 2 and 311)." I assume that Piomingo is a mask-name of a subsequently recognized writer. Probably some correspondent may be able to inform me.

[In the valuable "Essay Towards an Indian Bibliography" of Thomas W. Field, this work is noticed in the following terms: "A book of ethical essays, the author of which attempted a series of papers illustrative of American character, after the manner of the celebrated British Essayists. They have, of course, not the slightest relation to anything associated with the aborigines."—ED.

"God Bless the Mark."—What is the origin and meaning of the Shakespearian phrase, "God bless the mark!" "God save the mark!"? From its surroundings in "Two Gentlemen of Verona," iv. 4, 19; "I. Henry IV.," i., 3, 57; "Othello," i., 1, 33, we can infer for ourselves what the Cambridge editors tell us in "Merchant of Venice," ii., 2, 25, that it is "a parenthetic apology for some profane or vulgar word." The other commentators give no light on the process by which the words came to be so used. Iota.

Oban, N. B.

[Is not the phrase equivalent to "God forgive me"? Roquefort gives, "Marque=Lettres de représailles. Marquer=User de représailles." In the fragment of "Alisaunder (E.E.T.S.), the verb merken seems used in this sense ("too merken hem care;" 1. 284; "too mark ye teene," 1. 497), though, perhaps, the meaning of mark there goes no further than "to stamp, to brand." There is a quibble in "The Two Gentlemen of Verona" passage (iv. 4,

18). The phrase is used mostly when a comparison is made. Thus, in the "Othello" passage (i. 1, 33)—

"He, in good time, must his lieutenant be, And I (God bless the mark!) his Moor-ship's ancient."

Steevens, in the "Variorum" of 1821, says on this passage: "Kelly, in his comments on Scots proverbs, observes that the Scots, when they compare person to person, use this exclamation." He goes on to quote from Churchyard:

"Not beauty here I claime by this my talke,
For browne and blacke I was, God blesse the marke!"
—in which passage the comparison is between beauty
and swarthiness. The comparison is generally a
contemptuous distinction. Thus, the fop (1st
"Henry IV.," 1, 3, 56) talks:

"So like a waiting gentlewoman, Of guns and drums and wounds."

Oaths and exclamations are difficult things to analyze and explain.—ED.]

"Taking a Sight."—The mode of taking a sight, well known to school-boys, by means of applying the thumb to the tip of the nose and extending the fingers, is by no means a modern invention. We find it mentioned in Rabelais, book iii. c. 19, where Panurge encounters the Englishman, Thaumart:

"Panurge suddenly lifted up in the air his right hand and put the thumb thereof into the nostril of the same side, holding his four fingers straight out, and closed orderly in a parallel line to the point of his nose, shutting the left eye wholly, and making the other wink with profound depression of the eyebrows and eyelids. Then lifted he up his left hand, with hard wringing and stretching forth of his four fingers, and elevating his thumb, which he held in a line directly correspondent to the situation of his right hand, with the distance of a cubit and a half between them. This done, in the same form he abased toward the ground both the one and the other hand. Lastly, he held them in the midst, as aiming at the Englishman's nose."

KNICKERBOCKER.

[This practice is, we suspect, a good deal older than the time of Rabelais. There is a figure on the Nineveh obelisk in the British Museum thus engaged. The exemplary Panurge, however, is described as effecting what is called "a double sight," while the Ninevite contents himself with a single one, or, as Thackeray has it somewhere—

"He spoke no word to indicate a doubt,
But put his thumb unto his nose, and stretch'd his fingers
out."

In one of the Latin dramatists—either Terence or Plautus—occurs a phrase somewhat to this effect: "He is a low fellow, and puts his finger to his nose." We are quoting from memory, and, therefore, cannot recall the original, nor be certain as to the rendering of the passage. Some years ago, in a lecture, allusion was made to the passage, and it was considered to be an old reference to "taking a sight." The drama-

tist may, however, have reference to a custom, prevalent in Italy at the present day. We allude to the placing a forefinger to the right side of the nose when enforcing an argument. The only thing against the idea is the "low fellow," for the modern custom is used by grave divines in the pulpit, by advocates at the bar, by judges on the bench, and by senators, as well as by the profanum vulgus.—ED.]

BOOK NOTICES.

THE LIFE OF THOMAS FULLER, D. D With notices of his Books, his Kinsmen, and his Friends. By John Eglington Bailey. (London, Pickering).*

This long-expected biography is now before the public, from whom it is certain to have the heartiest Fuller has never been so thoroughly welcome. dealt with as by Mr. Bailey, who, with indisputable taste and judgment, makes his hero, as far as possible, tell his own story. Where this is not possible, he narrates it for him with great ability and corresponding success. Mr. Bailey has trod all the ground that Fuller trod, read and meditated upon all that Fuller ever wrote, and has, so to speak, wrapt himself in the atmosphere in which Fuller lived. He takes the reader by the hand and leads him, too, over that charmed ground; he looks with the reader over Fuller's pages, and casts light upon them where he looks; and the reader, almost from the very first page, is as completely "atmospherized" as the author, and as much in love with him who was one of the most honest, brave, earnest, and merry Englishmen of his momentous time. That time spread over more than the first half of the seventeenth century. We are with him in his Northamptonshire home, where Fuller was born in 1608. We partake of his Cambridge experiences. sympathize with him as a preacher, and we have a warm personal interest in him when he starts as an author; but particularly when, in 1640, he sends forth his History of the Holy War. We welcome him to London, and we admire the boldness with which the Cavalier parson, on the occasion of the king's absence from London in 1643, gave out his famous text from the Westminster Abbey pulpir, 2 Samuel xix. 30: "And Mephibosheth said unto the king, Yea, let him (Ziba) take all, forasmuch as my lord the king is come again in peace unto his own

Fuller, we know, lost all except honor and courage. These he manifested during the dark and troubled days. But the better time came to him at last, when he proved to what good end he had spent the adverse period, not having altogether looked back from the plough to which he had early applied his hand. When he died, in 1661, his countrymen were familiar with his "David's Heinous Sin," his "Holy War," his "Holy and Profane State," his "Pisgah Sight of Palestine," his "Abel Redivivus," and his pleasant "Church History of Great Britain"; but they were not acquainted with the work which, perhaps, more than all others, has made his name so popular, "The Worthies of England." It is "gossiping," as it has been called; but, only for such exquisite

^{*} New York, J. Sabin & Sons. Price, \$10.00.

gossip, a thousand things worth remembering would have perished. For such a man, we share in Mr. Bailey's admiration and enthusiasm. The volume is excellently got up in every respect, and it belongs now and for ever to English literature. It is in itself a Fuller library as well as a life of Fuller, a history of the times as well as of the man. It is most appropriately illustrated, and has a fair Index. Mr. Bailey makes full acknowledgment to all who have helped him, much or little, in this great work—acknowledgment which closes with this gracefully expressed passage: "Finally, the work has been throughout furthered, in no small degree, by the cooperation of my devoted wife."

Since the preceding was sent to the printers we have received the following information from Mr. Bailey: "I am now preparing an edition of the 'Sermons of Fuller,' which has received commendations on all hands, and for which I have already a number of subscribers. I have got together originals and transcripts at great pains, and have such a rich treat in Divinity in store as few know of. A taste of the 'Discourses' is given in the 'Life,' from which you will see the character of the very rare pieces to be comprised in the volume." We heartily wish the learned and recondite editor success in his new undertaking.

GESCHICHTE DES HOLLANDESCHEN THEATERS. Von Ferd. von Hellwald. (Rotterdam, Van Hengel & Eeltjes.)

In writing a good, and, it may be supposed, trustworthy history of the Dutch stage, Herr von Hellwald has thrown much light upon histrionic art in England. The fact that English theatrical companies made frequent excursions into different towns of Germany and the Netherlands, penetrating so far even as Denmark, has for some time past been established. According to Herr von Hellwald, the origin of stage plays in Holland is assignable to their visits. In 1585 a company of players came in the suite of the Earl of Leicester, who was in command of the troops sent by Queen Elizabeth to the assistance of the States-General. So great was their success that in following years other companies ventured across, and gave representations on their own account. In 1590 a troupe, under Rob. Browne, is mentioned. Other companies followed in 1604 and 1605. So late as 1645, when the decay of stage plays in England put the players to shifts to earn a livelihood, English performances were given in Amsterdam. No such traces, as might be anticipated, of the influence of Shakspeare survive in the Dutch drama. A too rigid adherance so the Aristotelian maxims exercised from the first in Holland an influence analagous to that from which German drama suffered during the seventeenth and eighteenth centuries, and the "national character of the Dutch stage was thoroughly and entirely ruined.' first performances in Dutch were established by the Rhetorical Association of Amsterdam, the members of which gave mysteries first, and, subsequently, regular plays, paying a tax of a florin and a half per head towards expenses. In 1617 the committee of an asylum relieved members of this charge, and undertook the management of performances, which then for the first time were made public. In the first year the profits were 2,000 florins. A regular theatre was established by the committee, and became a portion of municipal property, being conducted by directors appointed by the municipality till 1681, when it was let at the large yearly rental of 20,000 florins. In the seventeenth century the public were fond of sensational effects. The heroine of one piece is represented as beheaded on the stage; in a second, the hero is seen hanging on a gallows; and in a third, the limbs of a criminal are one by one lopped off and thrown into a well. During subsequent years, the influence of the French stage, so deplored by Lessing in Germany, remained para-mount in Holland. Zjermez, the one celebrated actor the Dutch stage can boast of, appears, in point of talent, to have been not far, if at all, behind Betterton, whom in date of appearance he slightly anticipated. Herr von Hellwald has written a thoughtful book, which forms an important contribution to our knowledge of the revival of dramatic representations in Europe.

THE WORKS OF RICHARD BRINSLEY SHERIDAN.
Dramas, Poems, Translations, Speeches, and unfinished Sketches. With a Memoir of the Author, a Collection of Ana, and Ten Chalk Drawings. Edited by F. Stainforth. (Chatto and Windus, London. *)

Sheridan's high place in English literature was long ago fixed and determined. The author of the "Critic," "The Rivals," and "The School for Scandal," has never been surpassed in his own line. In these degenerate days of our dramatic art, his great plays seem to gain something by contrast with the productions of inferior playwrights. The theatre represents only one side of Sheridan's genius. His speech in the British Parliament on the Warren Hastings impeachment was pronounced to be the best that was spoken; and Burke and Fox were among the speakers. That the native wit of the man was continually running over may be seen in the "Ana" of this volume, which contains everything that time has preserved of his fertile humor. Many persons will be glad to have a compendious memoir of the poet, who would hardly care to possess Moore's voluminous Life. The chalk sketches represent several of the chief comedians of last century, in characters of Sheridan's plays.

ELEMENTARY HISTORY OF ART: An introduction to Ancient and Modern Architecture, Sculpture, Painting and Music. By N. D'Anvers. With a Preface by T. Roger Smith, F.R.I.B.A. Illustrated with one hundred and twenty wood cuts †

The growing demand for elementary information on subjects of Art suggested to the author of this little work the compilation of what he calls an Introductory Text-Book, on the plan of a small "Guide to the History of Art," already in use in

^{*} New York: J. Sabin & Sons. Price \$3.00. + New York: J. Sabin & Sons. Price \$2.50.

German schools, but considerably enlarged by references to other standard authorities, and by special chapters on the history of the Arts in England. Our author first carries the reader back to Indian, Egyptian, and other early architectures, and descending the stream of time to Greek, Etruscan, and Roman eras; thence to Moorish, Early Christian, and Byzantine forms; at last arriving at our nineteenth century styles, after touching upon the Romanesque, the Pointed, and the Renaissance periods. In like manner the cradle of sculpture, or Glyptic Art, must be sought in the remote East, in Egypt, and Asia. Thence a long and interesting sequence of examples is traced through the unrivalled masterpieces of Greek Art, the Roman and Romanesque times, down to Chantrey and Gibson. The historic sketch of painting is equally comprehensive and equally instructive. A short introduction initiates the reader into the meaning of various technical terms employed by artists and art-critics; from which, by the way, we miss a term much used and not always understood, "breadth," meaning a great deal of one thing, as of light or of shade, employed in broad spaces, and not broken up into small repetitions here and there, in a picture. "Genre," another term which often puzzles outsiders, is very well defined here, as including whatever is neither landscape, historical, nor portrait-painting. The amount of compressed information on the history of painting is most creditable to the author's industry and arrangement. We are glad to see that here, also, due honor is paid to the genius of "the inspired Dutchman, Rembrandt." The finest illustration in the book, because least depending on expensive execution, is a copy of his "Raising of Lazarus." The effect of a few rough lines and touches is positively sublime. Music brings up the rear, with no flagging in interest or stinting of important facts. The wood-cut portraits (all but one, German) are much too large for the size of the page, and suggest a row of physical as well as intellectual giants.

Le Costume depuis les Temps les plus Anciens jusqu'a nos Jours. Hachette et Cie., Paris. 1874.

This is a very entertaining book on female costume, and from it we quote the following curious account of that very popular article of toilet, the panier: "All our lady readers know what a panier is, although a few years since many of them would have been puzzled had they been asked to explain the signification of the word, as it is only recently that this article of female costume has been revived. This is a mistake. The crinoline of ten years ago resembled the antique panier, not the present 'bustle.' It is true that in the early part of the last century ladies lifted up their overskirts much in the same way as is at present the fashion, but they did not call the mass of drapery which adorned their waists behind a 'panier'; they styled it in France a croupion—side-saddle! The panier of the time of Louis XV. consisted of a petticoat made of basket-work. They were even made of wood and with bars of iron, and were originally introduced from Spain by Anne of Austria, mother of Louis XIV., and were

the fashion for about twenty years during the reign of Louis XIII. For nearly a century they disappeared, and it was not until the time of Louis XV. that they once more became the mode. Barbier, in his interesting diary (published in Paris 1728), tells us that 'the Cardinal de Fleury has had his legs much cut by the paniers of a certain lady with whom he was recently returning from a religious service. You know these paniers are so monstrous that two persons cannot well occupy the same chair on account of their size. His Eminence insisted upon returning home in the carriage of Madame and, as he is a stout man, he somehow or other broke her panier, and the wooden bars wounded his legs so that he had to be carried out of the chair, with the blood trickling down his calves. As to the lady, she laughed fit to kill herself at this spectacle, which has made all Paris roar.' Further on he tells us: 'These paniers are so big that, when the queen is seated in her reception-room with Mesdames the sisters of the king on either side of her, their petticoats hide her Majesty so completely that the king has issued an order to the effect that there shall always be two vacant chairs on either side of her Majesty.' "

MEMORIALS OF MANCHESTER STREETS. By Richard Wright Procter. (Manchester, England: Sutcliffe.)

In a handsome volume, with clever and interesting illustrations, Mr. Procter has given us a readable and amusing book on Manchester, the British Cottonopolis. He takes us through the streets of the industrious city, and tells a succession of stories as he goes. Mr. Procter does not forget to rectify established errors. For example, he assigns to a Manchester man, T. Noel, "The Pauper's Drive," the poem which is commonly attributed to Tom Hood. We allude to the lines beginning with—

"There's a grim one-horse hearse in a jolly round trot,
To the churchyard a pauper is going, I wot.
The road it is rough, and the hearse has no springs,
And hark to the dirge that the sad driver sings:
Rattle his bones over the stones,
He's only a pauper whom nobody owns."

We heartily congratulate Mr. Procter on this choice contribution to Manchester history.

Wellington as a Shepherd.—A certain Highland sheep-farmer, known as Corrychoilie, was one evening seated with his compeers over their toddy, and boasting of his numerous flocks and herds. He admitted that Prince Esterhazy had more sheep than he himself had, but then the Prince had no rent to pay. After some gasconading of this kind, one of the fraternity interposed:—"Come, Corrychoilie, you are making yourself as great as the Duke of Wellington," "The Duke of Wellington," replied the other; "it was easy for the Duke to put down his men at Warerloo—a regiment here and a regiment there; they would all stand! But let him try to put down ten thousand sheep, for bye [besides] black cattle, at Falkirk Tryst, and it's my opinion he would make a very confused buzzness of it."

OBITUARY.

Betty .- William Henry West Betty, known in his boyish days as the "Infant Roscius," died recently in his eighty-third year. He was born at Shrewsbury, on the 13th of September, 1791, and was the son of William Henry Betty, a physician of some eminence at Lisburn, in Ireland. When eleven years old he was taken to see Mrs. Siddons as Elvira, in "Pizarro," at the Belfast Theatre, and the play made such an impression on his mind that from that time the drama became his study. On the 1st of August, 1803, before he had completed his twelfth year, he appeared on the stage at Belfast, as Osman, in the tragedy of "Zara," a version by Aaron Hill of Voltaire's "Zaïre," and after a rapid course of provincial engagements he was secured for Covent Garden Theatre for twelve nights at fifty guineas a night and a clear benefit; while he agreed to perform at Drury Lane on the intervening nights. He made his debût in London, in 1804, as Achmet, in the tragedy of "Barbarossa." In 1805 young Betty got from £50 to £100 per night. Southampton witnessed his farewell benefit, August 9, 1824, when he was thirty-two years of age. He cannot thus be said to have "lagged upon the stage," and his reading of the word " farewell" was different from that of the modern actor who bids his friends a periodical and remunerative adieu. The modern generation can with difficulty understand the ferment caused by the performances of the infant Roscius and the interest in his career once manifested.

De Cugnac.—The Paris papers announce the death of Madame la Marquise de Cugnac, a lady well known in the fashionable world of Europe. Madame de Cugnac was ninety-seven years of age, and remembered the executions of Louis XVI., Marie Antoinette, and Madame Elizabeth. She was a direct descendant of St. Jane de Chantal and Madame de Sévigné, who, by the way, was the grand-daughter of the saint. It is said that the memoirs which the Marquise de Cugnac has left in MS will be published soon.

De Pontécoulant.-Philippe Gustave Doulcet de Pontécoulant, whose death we announce, was born in 1795, and was a Scholar of the Polytechnic School, Paris, from 1811 to 1813. The first volume of his great work, "Théorie Analytique du Système du Monde," was published at Paris in 1829, the fourth and last volume in 1846. When the second predicted return of Halley's comet was approaching, the Academy of Sciences of Paris proposed its perturbations as the subject of a prize, which was awarded to Pontécoulant in the year 1829. He held an appointment for some years under the Gov ernment of Louis Philippe as Captain, and afterward Colonel, in the Royal Corps of the French Artil lery. He died at his château at Pontécoulant, in the department of Calvados, on the 21st of July last. Amongst other honors conferred upon him by foreign scientific bodies, he had been for several years an Associate of the Royal Astronomical Society of London.

Dobell.—We have to announce the death of Sydney Dobell, the author of "Balder," and other poems, most of which were published under the pseudonym of Sydney Yendys. Descended from a Sussex family, he was born near London early in the year 1824, and died August 22, at Barton End House, Nailsworth, in Gloucestershire. In early life he was a clerk in the office of his father, a wine merchant, at Cheltenham, and in 1850 his first work was published by Bentley, a dramatic poem, entitled "The Roman," which attracted considerable notice, both by its earnest sympathy with the Italian patriots and its own merits. In 1854 was produced his "Balder," and in the following year he joined his friend, the late Alexander Smith. of Edinburgh, in the production of "Sonnets on the War" These were followed by a collection of lyrics, "England in Time of War," and some other less-known publications. Mr. Dobell's death, at the early age of fifty, will be regretted by a large circle of friends. It will cause readers of middle age to heave a sigh of regret at the promise of the young poet, and the modicum of performance in the elder writer. Sydney Yendys, Alexander Smith, and Gerald Massey were hailed as bright, rising geniuses, who were to surpass Shelley and Byron, and who absolutely made a name for themselves as the Spasmodic School; there were many adjurations to God, the sun-god, the moon, and the sei, that was amorous of the brown earth; and these images such a critic as George Gilfillan recognized as beautiful and lovely; but Professor Aytoun, in "Firmillian, a Spasmodic Tragedy, by T. Percy Jones," produced better poetry while laughing at the strained contortions of the poets. Everybody bought "Firmillian," everybody laughed at the spasms of the spasmodic muse, and the school probably for ever faded out, although the poets had real merits.

Guizot .- The eminent statesman and historian François Pierre Guillaume Guizot, died in Paris on Sept. 9. He was born in 1787 at Nismes, educated at Geneva, to which place his mother had fled to avoid persecution by the Bourbons. At the age of eighteen, when Napoleon had been crowned emperor, he returned to Paris, where he soon distinguished himself as a journalist and author. In 1809 he published a Dictionary of French Synonyms, and in 1813 his "Lives of the French Poets." He founded the Revue Française in 1828, and was the author of a large number of political pamphlete which always received much attention. He occupied the chair of Modern History at the Sorbonne for many years, and acquired great celebrity as a lecturer. Five volumes of his lectures were published in 1845, under the title of "A History of Civilization." Of his many works, may be mentioned as perhaps the most important, a "History of the Revolution in England from the accession of Charles I. to that of Charles II," published in six volumes, from 1827 to 1856, and "Memoirs to Illustrate the History of My Time," of which four volumes have been translated into English. For many years he took an active part in politics, and was considered the leading statesman of France. He was elected to the Chamber of Deputies, and on the accession of Louis Philippe, was appointed Minister of the Interior. He was Minister of Public Instruction in 1832, Ambassador to London in 1840, and in the same year became Minister of Foreign Affairs, a place which he

held until the revolution of 1848, when he retired into private life.

Kenny Meadows.—It is our duty to chronicle the death, August 19, of a veteran draughtsman on wood, Kenny Meadows, a well-known artist. He was buried in the cemetery of St. Pancras, Finchley, Middlesex, in the grave of his father-in-law, John Henning, a sculptor of note, who made the capital and restored copies from the frieze of the Parthenon and other works of considerable merit. At the time of his death Mr. Meadows was in his eighty-seventh year. He was the associate and friend of Leigh Hunt, of Douglas Jerrold, of Thackeray, and of Dickens. He was, with the veteran George Cruikshank, almost the only remaining link connecting the present with that of the past age, and was no mean contemporary of Jackson, Harvey, Leech, and other popular illustrators. Kenny Meadows made for himself a real reputation, and will be best remembered by his illustrations of Tyas' edition of Shak-speare and "Heads of the People." For many years prior to his death, Mr. Meadows enjoyed a small pension for his artistic services. The illustrations to "Shakespeare," notwithstanding abundance of affec-The illustrations to tations of the most puerile kind, not unfrequently, and especially in the less pretending designs, vignettes, and the like, exhibited pretty and graceful fancies. His figures were stiff and angular, but full of grace and fancy. His knowledge of figure-drawing was limited, but he drew the hand capitally. Some of the earliest illustrations to Punch, in Jerrold's Story of a Feather, were by this artist.

Swain.—We are sorry to hear of the death of Charles Swain, the Manchester poet, which occurred at his residence, Prestwich Park, near Manchester, England, Sept. 22. He was seventy-two years of age, was a native of Manchester and had always resided in or near that city. For some years Mr. Swain had been in indifferent health. In his earlier years he pursued the trade of a dyer, and in his later that of an engraver. For a short time he carried on the business of a bookseller. Like those of many others, his first effusions appeared in local papers, but he will probably be remembered chiefly for "The Mind, and other Poems," published in 1831, subsequently to which he published several volumes of poems which attracted considerable attention when they were brought out.

Vayssard.—M. Vayssard, a librarian in the National Library of Paris, recently died at the age of eighty. He was remarkable for his wonderful memory of books and his knowledge of the contents of the library, which included more than two million volumes. It is related that a visitor once asked for a novel, of which he did not know the title nor the author's name. He repeated a line or two of the first chapter, and Vayssard brought the book, though it was by an obscure author of the eighteenth century.

Howard Staunton.—The Illustrated London News states that a donation out of the British Royal Bounty Fund of £200 has been given to the widow of the late Howard Staunton, the eminent chessplayer and Shaksperean, whose death we noticed in our last.

SHAKESPEARIANA.

George Reimar, of Berlin, has a Shakespeare Dictionary in the press, of which twenty-one sheets have already been printed.

The Academy understands that E. Dowden, Professor of English Literature at the University of Dublin, is preparing for publication a series of lectures which he has delivered at that institution on "The Mind and Art of Shakespeare."

Othelio has been translated into Hebrew by J. E. S., with a critical Introduction by Peter Smolensky. This literary curiosity is published at Vienna.

The name of the sculptor of the Stratford bust is Gerard Johnson. "Welearn the name," says Charles Knight, "from Dugdale's correspondence," published by Mr. Hamper in 1827 Of him we know nothing but the fact recorded, and that he carved also the recumbent figure of John Combe, a heavy, stiff, and graceless block, &c.

A Hungarian adaptation of the "Tempest," is now being rehearsed at the National Theatre in Pesth. It is a fact that even the Hungarians see more of Shakespeare's plays performed than the people of England or America. No week passes without at least one or two Shakespearian comedies being named on the play-bills in Pesth, and even in provincial towns. In a Russian theatre at Odessa they played, in one week, "Hamlet," the "Merchant of Venice," and "Othello"—the later adapted from a German translation.

J. O. Halliwell promises his reasons for believing that Shakespeare MSS, may be concealed in an ancient house belonging to Lord Overstone. We are the more encouraged to hope that this may prove a fact, as one of Milton's common-place books has just been discovered in the house of Sir Frederick Graham, at Netherby. It contains letters to Milton, entries by Milton, in 63 pages, and extracts which appear to have been made for Milton.

Dr. Ingleby's promised book "Shakespeare's Centurie of Prayse," is finished at last. The task has proved far more onerous than was contemplated when the work was projected. It covers the century 1592-1693, and includes about 250 extracts noticing Shakespeare or some work of his; these are copiously elucidated in notes appended to each of the four periods comprised in the century. The work was announced as to be published by C. Edmonds, of Birmingham who was formerly with H. G. Bohn and Henry Sotheran & Co., but Mr. Edmond's retirement from the trade has suddenly cast upon the editor the task of applying anew for subscribers' names. A few large-paper copies have been printed,

to which is prefixed a fac-simile, by E. W. Ashbee, or an important manuscript preserved at Hatfield House.

Mr. Bullen, of the British Museum, directs attention to an early notice of Shakespeare, which appears to have escaped observation hitherto. At all events, it is new to us, and so we give it as follows. The passage occurs in the address "To the Reader" in the following publication: "An excellent Comedy, called the Prince of Priggs revels; or, the Practices of that grand Thief Captain James Hind, relating divers of his pranks and exploits, never heretofore published by any. Repleat with various conceits and Tarltonian mirth, suitable to the subject. Written by J. S. London, Printed for G. Horton, 1651." 4to. As the address "To the Reader" is short, it will be best to give it entire: "It was Plato's conceit, that if Virtue had a body so that all the beauty and lustre of its several ornaments could be seen, all men would be in love with it. By the same rule, were Vice drawn, and all the parts and lims of it set before us in its height of deformity, that with one glance of the eye we might discover all the ugliness of it, we should fly from it with winged haste. The true and primary intent of the Tragedians and Commedians of old, was to magnifie Virtue, and to depress Vice; And you may observe throughout the works of incomparable Johnson, excellent Shakespeare, and elegant Fletcher, &c., they (however vituperated by some streightlaced brethren not capable of their sublimity), aim at no other end: My drift is the same in the composure of this Comedy, Pamphlets no Critick can more contemn than myself; however, it may please thousands of the vulgar (for whose sakes I am purposely plain and spungey) something there is here that will inform the wiser sort. Such things as these are less then least of my Recreations. VALE." This being a comedy, so called, and by J. S., one is at first inclined to think that it was most likely written by James Shirley; but upon examination, it will be seen not to bear any traces of Shirley's style. It is, in fact, more in the nature of a droll, such as those published by Kirkman in 1673,-"The Wits or sport upon sport,"-as specimens of the mutilated sort of stage-plays that were exhibited by stealth during the time (1642-60) in which stage-plays were prohibited by ordinance of the Lords and Commons. Although in five acts, the play is very brief, containing only fourteen pages altogether. The hero of it, Capt. Hinde, a famous highwayman, was said, at the time when it was published, to have accompanied Charles the Second in his wanderings after the Battle of Worcester, and to have actually escorted the Prince and Wilmot to London itself. At least, so it was put forth, but with no ground of truth, in the newspapers of the time. In accordance with this belief, Charles the Second is introduced as one of the characters in the play, under the title of the "King of Scots." This is almost conclusive against the supposition that Shirley, who was a devoted Cavalier, was the author of the piece, as he would scarcely have deemed it respectful to his sovereign to introduce him as the companion of a notorious highwayman. Moreover, Dyce, in his edition of Shirley, takes no notice of this piece, although he took pains to collect everything that might fairly be attributed to his author. Hinde was afterwards hung, drawn, and quartered, not for his highway robberies, but for his high treason, and there are some verses upon him, "by a poet of his own time," inserted in Johnson's "Lives of the Highwaymen," which remind one strongly of Wordsworth's lines on Rob Roy.

The name of "Halliwell" has long been honorably connected with that of Shakespeare. Increase of reputation is likely to result, if the rich promise contained in the accompanying list of contents of the first part of J. O. Halliwell's "Illustrations of the life of Shakespeare '* be, as we do not doubt it will be, realized to the letter. The list itself is full of information, and whets the appetite for the feast we are to enjoy in a few weeks: "Scarcity of materials; a knowledge of the customs and appliances of the early stage essential to an effective study of Shakespeare's dramatic art; the chronological order not determinable by internal evidence; period of Shakespeare's arrival in London; his poverty; entered the theatre in a very low rank; the London of his day, with fac-similes of old plans; reasons for believing that the horse-holding story is founded on truth; only two theatres at that time in London north of the Thames, one called the Theatre, the other the Curtain, both situated in Shoreditch: the poet commenced his theatrical career in one of those theatres; historical accounts of them; their exact sites and various other particulars respecting them; the Theatre pulled down in 1598, and its materials used in the erection of the Globe Theatre in the following year; Romeo and Juliet produced at the Curtain; notice of Shakespeare acting with the Lord Chamberlain's Company before Queen Elizabeth at Greenwich in 1594, with fac-simile from the original manuscript; alteration in the constitution of that company about 1593; the plays which were acted at the Globe in 1599; fac-simile of view showing the first Globe Theatre; the Two Gentlemen of Verona, its date of composition and sources of plot; observations on the old English religious drama; probability that Shakespeare witnessed some of the later representations of the Coventry mysteries; the characters of Herod and the Black Souls; description of the pageant and the actors; religious uses of the early drama; moral-plays in the time of Shakespeare; the first secular drama; origin of the surname of Shakespeare; families of that name in most parts of

^{*}New York, J. Sabin & Sons. Price, \$16.75.

England from the fifteenth to the seventeenth century; especially abundant in Warwickshire; mistakes in identification; the Shakespeares of Rowington not connected with the poet's family; the mulberrytree tradition; Shakespeare's rural life; early History of New Place; the Guild Chapel and its gargoyles; New Place either rebuilt or restored by Shakespeare; no authentic view of it known to exist; reasons for believing that a parcel of Shakespeare's manuscripts may be concealed in an ancient house belonging to Lord Overstone; contract for the erection of the Fortune Theatre; Bill of Privy Signet, Writ of Privy Seal and Patent licensing Shakespeare and others to act, 1603; curious theatrical anecdote from Ratseis Ghost; transactions between the actors and proprietors of theatres; a collection of papers respecting shares and sharers in the Globe and Blackfriars Theatres; the story of Felix and Felismena; Tarlton and the fiddlers; Flecknoe on the stage; licence to the Queen's Players, 1609; Privy Council orders and letters respecting actors and theatres; indenture giving a minute description of the house which was converted into the Blackfriars Theatre; other papers relating to that theatre; the Master of the Revels and the drama in 1581; Nathaniel Field and the preacher at Southwark; the Queen's Players at Norwich in 1583; Bill of Complaint, 1589, containing the only positive notice of Shakespeare between the years 1585 and 1592 which has yet been discovered. "

OHLENSCHLÆGER, THE DANISH DRAMATIST.

It was in 1805 that the young and unknown poet, Adam Ohlenschlæger, wearing out a winter in Germany under all the worst pangs of nostalgia, found in the University Library at Halle a copy of the Icelandic of Snorro Sturleson's "Heimskrimgla." The event was as full of import to Scandinavian literature as Luther's famous discovery of the Bible was to German liberty. In Ohlenschlæger's own words, he read the forgotten classic as one reads a packet of new-found letters from the dearest friend of one's youth; and when he reached Hakon Jarl's "Saga" in his reading, he laid the folio aside, and in a kind of ecstacy sat down to write a tragedy on that subject, which was the first fruits of a new epoch, and destined to revolutionize poetic literature, not in Denmark only, but throughout the North. To follow the

development of Ohlenschlæger's genius would take us too far from our present inquiry, and belongs rather to the history of poetry proper than to that of the Danish theatre. It suffices to point out that the real addition to national dramatic art given by these tragedies was that the whole subject-matter of them was taken from the legendary history of the race. Instead of borrowing themes from Italian romance or German tradition, this poet took his audience back to the springs of our own thought and legend; in the sages of Iceland he found an infinite store of material for tragic dramas in which to develop emotions kindred to the people in whose language they were clothed, and to teach the unfailing lesson of patriotism to a nation that had almost forgotten its own mediæval glories. In place of the precious sticklers for the unities, Ohlenschlæger set before his eyes Shakespeare for a model; but his worship was less blind than that of the German romanticists, and did not lead him into extravagances so wild as theirs. later years, under the influence of Goethe, he fell into a looser and more florid style, but in his earlier dramas he is, perhaps, the coldest and most severe playwright that has ever succeeded in winning the popular So intent was he on insisting on the heroic, primal forms of life, so careless of what was merely sentiment and adornment. that he presents in one of his most famous tragedies, "Palnatoke," the unique spectacle of a long drama in which no female character is introduced. It was not intentionally so; simply Ohlenschlæger forgot to bring a woman into his plot. He rewarded the patience of the public by dedicating his next play, "Axel and Valberg," entirely to romantic love. The success of this piece on the stage was so great that, as the poet was away from Copenhagen and wished the printing to be delayed, large sums were given for MS. copies, and a clerk busied himself day after day in writing out the verses for enthusiastic playgoers. As it was seventy years ago with tashionable people, so it is to this day with every youth and maiden. The fame of Ohlenschlæger, like that of Walter Scott among ourselves, has broadened and deepened, even while it has somewhat passed out of the recognition of the cultivated classes.

REMARKABLE BOOKS.

We feel somewhat diffident in reprinting the following leader from The (N. Y.) South of September 26; but the article is written with such bibliophilistic force, contains so much interesting matter for the book-lover, and speaks with such kindly feeling of ourselves, that we are confident our readers will forgive our pardonable egotism in placing it before them:

"It has been the dream of many a pale-faced student to steal away from the busy world to some pastoral paradise and spend his days in quiet communion with the great authors of the world. who is not himself interested in literature can even faintly realize the all-absorbing love that a bookworm has for his precious volumes, and the exceeding great comfort he finds in them. They have been the companions of many of his happiest hours. Perhaps he can remember the sacrifice he made for their purchase, and his feeling of exultation when he carried them home. Every thumb-mark recalls to his mind recollections of the midnight lamp and hours of quiet enjoyment when the rest of the world was wrapped in slumber. Every favorite author may bring back the hopes and aspirations of his earlier youth, when his spirit was free from the dust and grime of the world, and his heart strong to con-tend against the temptations and trials of life. Blessed be Guttenberg, Füst, and Caxton, the three great benefactors to mankind, who first made these once priceless luxuries more common; and thrice blessed be the host of booksellers-workers in a noble craft-who have placed them in the hands of even the poorest.

46 Those people who think that the book-trade begins and ends in the handling of bright-covered volumes fresh from the press are sadly mistaken. That is only the least important part of it. The purchase and sale of books that are dusty and yellow with years require far more knowledge and what Dick Swiveller called 'filthy lucre.' A bibliopolist is both born and made. He must be born with an innate love and reverence for volumes that pass through his hands, and must make himself, by long study and experience, familiar with their authors, publishers, condition, dates and value. probably no business in which an error that is apparently slight may entail so much loss. A bibliopolist must live among books. His very thought must be of books, and his entire attention be devoted to the passion of his life. We remember hearing a person once express surprise at what he was pleased to call the 'wasted life' of the great English book-hunter, Dibdin, and because we knew that it would be impossible for us to explain to him with what great links the study of authors and books joined together the apparently disjointed eras in literature, we could only hold our peace and smile.

of the few noted bibliopolists that America has produced, Mr. J. Sabin, senior member of the firm of J. Sabin & Sons, 84 Nassau street, New York, stands at the head. We comprehended, in a faint

degree, what a vast field for study lay behind the counters of an antiquarian book-seller's shop, but a recent visit to Mr. Sabin's place of business increased our respect for the magnitude of that field to a marked extent. Under the guidance of Mr. Charles Sotheran, the son of a century and a half of book-dealers, and a nephew of Mr. Henry Sotheran, the well-known English antiquary, we examined some of the costliest and most valuable volumes in Mr. Sabin's stock.

"There was a magnificent copy of the Four Evangelists, by M. Bida, with etchings made by M. Ed. Hedouin and the best etchers of France. On some of the pictures the work of half a lifetime had been spent. There was an original copy of Boydell's Shakespeare, of the edition of 1805, containing the illustrations to the 'Seven Ages,' by Smirke, so rarely found. The rest of the engravings are after Smirke, Fuseli, West, Reynolds, and others of the most eminent artists of the Georgian era. The value of Boydell's Shakespeare has been sufficiently attested by the many reprints that have been made of The copy we saw was, we believe, purchased at the Tite sale by Mr. Sabin, who has just returned from a four months' sojourn in Europe. Another valuable volume was a collection of the Van Dyke portraits. Some eighteen or twenty of these were etched by Sir Anthony himself, and the rest by the eminent engravers of the period. The expression of the features and the pose of the heads in these portraits are exceedingly natural. Next was a fac-simile of the missal used by Anne of Brittany, wife of Charles VIII. There is only one adjective that will do justice to this book, and that one is, sumptuous. A copy on vellum sold recently for 16,000 francs. The illumination is superb, and the whole work speaks volumes for the art of the fifteenth century. A person not at all interested in art could scarcely fail to observe one marked feature in all the illuminated illustrations in the old missals, and that is the vigorous expression which the monkish artists contrived to portray in the eyes and faces of the subjects they dealt with. There is a decided lack of perspective in most of the pictures, but this is more than balanced by their value as faithful portrayals of the manners and customs of the time at which they were drawn.

"We have not the space to describe in detail the many valuable volumes that attracted our attention, and consequently must give most of them but scant There are fine copies of Roberts' 'Holy Land,' and Nash's 'English Mansions,' an extensive collection of Cruikshank, a score of original Dickens, a fine copy of Dibdin's 'Typographical Antiquities,' and a host of others. Mr. Sabin has probably one of the finest stock of books on architecture and the decorative art in the world, and his collection of prints is simply unsurpassed. Etchings and engravings by Rembrandt and Durer, and the great artists and engravers, numbers of rare dramatic portraits-Garrick, Betterton, Barry, Booth, Foote, Liston-in fact, all the knights of the sock and buskin who trod their little hour upon the stage and passed away, leaving behind names to be honored, are represented.

"Besides these there are shelves crowded with modern editions of the authors of the present and past, and we would advise a book-lover who wishes to enjoy a genuine feast to visit Mr. Sabin's place. In closing, we tender our thanks to Mr. Sotheran for his kindness and courtesy to us during our visit."

DISRAELI ON SHELLEY AND BYRON.

However dubious may have been Disraeli's success in attempting to delineate the character of Shelley, the Marmion Herbert of "Venetia" was certainly intended to represent that poet, and not Lord Byron. In Book ii., c. 4, of "Venetia," Marmion's personal appearance is thus described:

"The countenance was of singular loveliness and power. . . On each side of the clear and open brow descended even to the shoulders the clustering locks of golden hair; while the eyes large and yet deep beamed with a spiritual energy."

This corresponds with the descriptions of Shelley by his biographers, Capt. Medwin, Trelawney, and others; while it does not apply in any respect to Lord Byron, who had dark auburn hair, and was not remarkable for spiritual beauty.

In Book iv., c. 2, of the novel, many of the incidents of Shelley's life are recorded; and speaking of Herbert's works, the author says, "they were little read, and universally decried." Now, every one knows how unbounded was the popularity of almost all Byron's works at their first appearance; while the masterpieces of Shelley were neglected by the mass of readers, and derided by the critics.

Byron was not a "violent republican," nor was he "first an atheist," afterwards "a Platonist," nor was he "fond of quoting Greek." These were the characteristics of Shelley.

If our readers have perused that'splendid poem, "Laon and Cyntha," or "The Revolt of Islam," as it was afterwards ill named, and will compare it with the following description of Herbert's poem in the last-mentioned chapter of "Venetia," they will discover an analogy between them not to be mistaken:

"Herbert celebrated that fond world of his imagination, which he wished to teach men to love. In stanzas glittering with the most refined images, and resonant with the most subtle symphony, he called into creation that society of immaculate purity and unbounded enjoyment which he believed was the natural inheritance of unshackled man. In the hero

he pictured a philosopher, young and gifted as himself in the heroine, his idea of a perfect woman. . . The public read the history of an ideal world, and of creatures of exquisite beauty, told in language that alike dazzled their fancy and captivated their ear. They were lost in a delicious maze of metaphor and music."

This kind of praise applied to any of Byron's poems would be absurd, as it would imply a total ignorance of the character of that great poet's genius.

In the eighth chapter of the sixth book of "Venetia," Cadurcis asks Herbert—

"" What is poetry but a lie, and what are poets but liars?"

"4 You are wrong, Cadurcis,' said Herbert, 'poets are the unacknowledged legislators of the world."

These are the very words of Shelley himself in the last sentence of his "Defence of Poetry," and the question of Cadurcis recalls the lines in "Don Juan":

"Poets are such liars,
"And take all colors like the hands of dyers."

After all, it is questionable whether Mr. Disraeli has been more successful in describing Byron than Shelley. Many will regard both as failures.

BIBLIOTHECA CASINENSIS.

The Benedictine Abbey of Monte Casino, in the Terra di Lavoro, near Naples, has long been celebrated for its rich and valuable library of ancient manuscripts, a catalogue of which has been at length taken in hand. This, if we may judge by the first volume, fairly promises in its completeness to be one of the most thorough catalogues of manuscripts that The "Bibliotheca" the world has ever produced. commences with interesting Prolegomena, by Ludovicus Tosti, in which that learned Benedictine monk has carefully discussed the history of his convent, and the gradual formation and acquisition of the library, a subject already partly treated of by Andrea Caraviti in "I Codici e le Arti a Monte Casino, 1870-1." The first volume, which is all that is at present issued, is, perhaps, undertaken on too magnificent a scale, seeing that 800 pages are devoted to the description of forty-four manuscripts only, or about twenty pages to a manuscript; but the Italians are notable for their liberal treatment of really good matter, and spare neither pains nor expense to render their work solid and exhaustive. And in truth the Abbey Library, as may be perceived from the list of its contents given at the commencement of the "Bibliotheca," is of a nature that thoroughly deserves so complete an illustration of its contents. for in this list we notice a number of manuscripts of

as early a date as the eighth century, and about a hundred of the ninth The specimens of the tenthcentury writing are abundant and various, some being identified as autographs of personages connected with Monte Casino, and among them is placed a "Chronica Saxonica," which, if really a copy of the "Anglo-Saxon Chronicle," is of great value, and ought to be collated with the Cottonian and English University codices without delay, for it must be of the first edition, or, at any rate, of a very early form. Of Bibles alone three are placed about A. D. 700, one about A. D. 800, one about 850, and so on, until we approach the fifteenth and sixteenth centuries, when the number of copies bearing actual dates of transcription become numerous, and the caligraphy instructive. manuscript of the forty-four has its description, prefaced by a well-prepared specimen chromo-lithograph of the writing, initials, colored rubrics, and ornamentation found in the book, and the descriptions themselves are of the most complete nature. the value of the Catalogue, about one-third of the space is devoted to a "Florilegium," where are printed for the first time copious extracts, containing matter hitherto unpublished, or new and uncollated The Library, we observe, texts of known treatises. proposes, when the five volumes in which the "Bibliotheca" will be comprised shall have been come pleted, to publish an enlarged form of this part of the Catalogue, under the head of "Analecta Casinensia." which will contain similar matter.

The classification of the Library Catalogue does not seem to have been carried beyond a rough alphabetical arrangement; at any rate the contents of the first forty-four herein represented are of a miscellaneous nature, although for the most part patristic. Yet, mixed up here and again with fine examples of the works of Albinus Flaccus, Ambrosius, Augustine, Auxilius presbyter, Hostiensis, Beda, Bonaventura, and Burchardus, may be noticed acts and canons of Councils, decretals, the Ecclesiastical History of Anastasius Bibliothecarius, the works of Aristotle, Monastic Breviaries, Lives of Saints, and such kindred works as may be easily imagined to have emanated from, or found a resting-place in, the library of an early Italian monastery. The "Florilegium," which is an important feature in the work, contains, among other unpublished matériel, new versions of letters or epistolæ by Theodosius and Valentinian, Isidorus of Pelusium, Peter of Ravenna, Augustine, Jerome, Maximus, and other shining lights of the early and mediæval Church; a description of the gifts sent by St. Cyril to Constantinople; new matter concerning the Council of Chalcedon; astrological tables and works on ecclesiastical chronology not found among the treatises of Beda or of Alcuin; a concordance between the Gospels of St. Luke and St. Matthew; a fragment of Aristotle not printed in the edition of Duval; several sermons and homilies of St. Augustine; hymns; lives of Saints; and a version of the Book of Baruch which differs considerably from the well-known editions.

While the scope, utility, and moderate price of the book recommend it to private libraries of any pretensions or magnitude, its peculiar bearings upon palæography, upon the stricter study of finer and older manuscripts, and upon the recension of texts of the purer theology of the Western Church, render the "Bibliotheca Casinensis" a necessary adjunct to all repositories of manuscripts.

It will be a long time before either the United States or England, with all their resources of wealth and knowledge, will be able to produce a book of such a nature and upon such a scale as that commenced by a comparatively small band of zealous monks in a kingdom which offers them infinitely fewer advantages and opportunities than we have at home.

NEGLECTED ORIENTAL SCHOLARS.

An odd but characteristic anecdote is related of Dr. Johnson. When a great man, and far advanced in years, he was troubled with the recollection of a day on which, as a mere boy, he disobeyed his father and refused to take care of his book-stall. The doctor resolved to expiate the sin of his youth, so he went to the spot where the old book-stall used to stand, and, hat in hand, remained bareheaded for an hour in pouring rain—to the astonishment, doubtless, of the passers-by, but we may hope to his complete satisfaction. If the British, as a nation, had an equally sensitive conscience, they should take the opportunity of the reaction in favor of Oriental study, of which the recent International Congress affords good evidence, to do some sort of penance, or at least form some good resolves which may help to repair the meanness and neglect of their ancestors towards a body of men who have done quite as much to raise them in the eyes of Europe as any of the more prominent of their literary heroes—we mean their great Oriental scholars. A more melancholy page than the lives and careers of these giants of erudition and industry cannot be found in the literary annals of any nation. Want, misery, disease, ridicule, starvation—these were the elements in which most of them passed their death in life. They were insulted and ignored during their lives, and are now lying, many of them, in unknown graves, while the shelves of English libraries are groaning under their folios, and numerous literary pretenders pluming themselves with their feathers. England has never been slow to follow the doctrine of letting the dead bury the dead, and she has learned to treat her living scholars with the liberality and munificence they deserve. she should not forget that, had it not been for those sons she has ignored and forgot-

ten, the sons she delights to honor might never have been. The ponderous labors of Ray, of Pococke, of Castell, of Prideaux, of Sale, of Simon Ockley, have laid the foundation for the more splendid superstructures of the modern scholar, and furnished many a hint for the brilliant theories agitated in lectures and congresses. It is not always on the stepping-stones of our dead selves that we rise to higher things; too often do the footsteps of art and science press on to the splendid goal over stepping-stones of forgotten martyrs and wrecked genius which the world too easily lets die. Of those who keenly appreciated the brilliant generalizations and profound erudition of the recent Oriental addresses and lectures, how few wasted a thought on the struggles and miseries of the mighty Eastern scholars of the seventeenth and eighteenth centuries. On poor Sale, for instance, the translator of the Koran, wandering homeless about the streets in want of bread, and positively obliged to sell his priceless books that he might get a bed; on Edmund Castell, who, after devoting sixteen or eighteen hours a day for seventeen years to the composition of his "Lexicon Heptaglotton," reduced himself to beggary and blindness, while his immortal work, now worth forty guineas a copy, was abandoned to rats and mould; on Simon Ockley, the author of the now famous "History of the Saracens," rotting in a debtor's jail at Cambridge, and appealing to the Earl of Oxford. There is, in truth, something stupendous and tragic in the devotion of these men to their studies, and in the prodigious results they managed to wring out of their wretched lives. "How often," writes Ockley, bewailing his imperfect acquaintance with the Persian language, "have I endeavored to perfect myself in that language, but my malignant and envious stars still frustrated my attempts; but they shall sooner alter their courses than extinguish my resolution of quenching that thirst which the little I have had of it hath already excited." Pococke and Prideaux were fortunately preserved from beggary, but what they had to contend against from an apathetic public and ignorant publishers can only be appreciated by those who have had like experiences.
When Prideaux applied to a publisher relative to the publication of his great

work, written during the intervals of an agonizing disease, the man of type returned him the MS. with the request that he should "put a little humor into it." "Booksellers and printers have dulled my edges," writes Lightfoot, the great Hebraist. It seems hard such men could not live to see the interest their studies were destined to inspire, but should perish, worn out and broken-hearted, without even reaching the Pisgah of the future. tale is told, and the heroes are no more. So be it; but amid all the enlightenment and broad sympathy of the present century there is some danger lest a class of men who have much to impart, and invaluable treasures to unlock, should repeat, in one phase at any rate, the melancholy history of their Oriental brethren-we mean those scholars who have devoted their lives to the study of the Slavonic and Scandinavian literatures and languages. The University of Oxford, usually so liberal and so ready to welcome any who can impart fresh sources of knowledge, refuses to give them the slightest encouragement. She has been applied to, and she has been rich in promises, but England still remains the only place where no provision is made for such men, no welcome given to such studies.

NOTICE.

The Fac-simile Lithographed page of Corrected Proof referred to on page 88 of the fifth part of "Miscellaneous Matter" of "A Handy Book about Books," will be given with the work in its complete form.

The amount of "Correspondence" in this double number having exceeded the limits usually allowed, we have been obliged to defer a moiety of "Literary (and other) Gossip" and the continuation of "Gossip About Portraits," to Nos. 71 and 72, now in the printers' hands. As these numbers will be published immediately, it will enable us to commence the new year with a clear start. We believe this will assist us in our intention to issue the BIBLIOPOLIST bi-monthly with greater regularity than heretofore. In promising this we must, at the same time, tender our gratitude to our subscribers for their forbearance and assistance.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publishers," American Bibliopolist Office, 84 Nassau street, New York.

We beg leave to state that we decline to return communications which, for any reason, we do not print; and to this rule we can make no exception.

To all communications should be affixed the name and address of the sender, not necessarily for publication, but as a guarantee of good faith.

5. Books of which there are not ten copies in the world, are excessively rare.

Mr. Edwards adds that it is implied, though not stated, that these terms apply only to such books as, for some cause or other, are sought for, and in this Brunet agrees with him.

SIZES OF BOOKS.

[From Notes and Queries, 3d Series, Vol. 1x, p. 83.]

Paper-moulds have fixed conventional sizes, but since the introduction of machinery for making paper, and the consequent disuse of moulds, makers work more by a given number of inches than by names of sizes. Consequently, the correct description of book sizes has become impossible, and the trade describe the new by the name of the old size they most resemble. The true size of a volume is determined by the num ber of leaves into which a single sheet is folded by the binder. Thus, a sheet of Notes and Queries has twelve leaves; and, although ranking as a foolscap quarto, is, strictly speaking, a triple foolscap duodecimo, and a little too large for that. determine the real size of a bound book, find a signature (a letter or figure at the bottom of the page) and count the leaves (not pages) to the next—say from c to D, or from 3 to 4. If you find eight leaves, the book is certainly octavo; if sixteen leaves, sixteenmo; and so on. If a further test be desired, find the binder's thread, which runs through the middle of every sheet, and the number of leaves from one thread to the next will give the same result.

These rules do not, however, apply to old black-letter books, and others of the fifteenth and sixteenth centuries, where the most satisfactory test is the position of the water-mark. Dr. Dibdin, England's most famous and most careless bibliographer, often erred, through not noticing this. The rule is, a folio volume will have all the marks in the middle of the page; a quarto has the water-mark folded in half in the back of the book, still midway between the top and bottom; an octavo has the water-mark in the back, but at the very top, and often considerably crept by the binder's plough; and twelvemo and sixteenmo have the water mark on the fore-edge.—WILLIAM BLADES.

CLASSIFICATION OF WORKS ON BIBLIOGRAPHY.

J. C. Brunet's Manuel du Libraire, 6 vols., 8vo. Paris. 1860-65. This celebrated bibliographer, in the last edition of his well-known work, gives in the sixth volume, part 1, in the Order of Divisions (p. lix-lx) the following order of Classification of Works on Bibliography:

VI. BIBLIOGRAPHY.

- A. Introduction, 31122-31128.*
- B. General works on books, on libraries and their histories, on the duties of libraries, 31129-31164.
- C. History of Printing-
 - (a) General dissertation on the origin of printing, 31165-31203.
 - (b) Annals and Dictionaries of the typographical productions of the first century after the discovery of printing, 31204-31225.
 - (c) History of printing and distinguished printers of different countries, 31226-31310.
 - (d) Dissertations on some particularities relative to printing, 31311-31322.
- D. General bibliographies, including particular libraries, treatises, and dictionaries of rare works, bibliographical miscellanies, 31323-31364.
- E. Catalogues of public and private libraries—
 - (a) Manuscripts, 31365-31445.
 - (b) Printed Books, 31446-31593.
- F. Special bibliographies—
 - (a) Of anonymous and condemned works, 31594-31600.
 - (b) Dictionaries or special catalogues of books printed in each country within fixed times, 31601-31604.
 - (c) Particular presses, or in small numbers, 31605-31607.

^{*} These figures refer to the numbers in Brunet, and indicate the number he cata logues under each division.

- (d) Bibliographies of the works of religious orders, 31608-31624.
- (e) National bibliographies, i. e., which treat of the ancient and modern authors of each nation, 31625-31687.
- (f) Special bibliographies for each branch of the bibliographical system, 31688-31799.
- (g) Bibliographies of particular works, 31800-31805.
- G. Miscellaneous and historical extracts, 31806-31838.

The following is taken from R. A. Guild's The Librarian's Manual. New York. 1858. 4to:

- 1. Books containing lists of bibliographical works.
- 11. Elementary bibliographies.
- III. Origin and progress of writing, manuscripts and diplomatics, monograms and autographs, materials for writing or printing, engraving on wood, copper, etc.
- IV. Origin and progress of printing, early printed books, and bookbinding.
 - v. Rare, anonymous, pseudonymous, and prohibited books.
 - vi. Classification of books, and library economy.
 - vII. Library edifices and history and statistics of libraries.
 - vIII. Oriental and classical languages.
 - ix. Bibliography of modern nations, or national bibliography.
 - x. General bibliographies.
 - x1. Special bibliographies.
 - xII. Bibliographical dictionaries.
 - xIII. Bibliographical periodicals.

CONTRACTIONS AND ABBREVIATIONS.

Under this head we make a note of, firstly, the contractions to be found in books printed in the fifteenth century; and, secondly, of the abbreviations found in modern works.

Of the first, Timperley (Encyclopædia, p. 128) says, that n

the year 1848, "the frequent abbreviations of words in early printed works gave rise to great inconvenience. It was found both in the Gothic and Roman characters. He quotes a singular specimen [here given] as a sample, by Chevillier, from La Logique d'Okam, printed at Paris, 1488, from folio 121:

"Sic hic e fal sm qd ad simptr a e pducible a Deo g a e & str hic a ñ e g a ñ e pducible a Do," i. e., "Sicut hic est fallacia secundum quid ad simpliciter. A est producible a Deo: Ergo A est. Et similiter hic. A non est: Ergo A non est producible a Deo."

Contractions of a similar nature abounded in all the works of that age, and more particularly in the books of law.

Printers also made use of vowels with marks of abbreviation, as dno, for domino; c' for cum; quib' for quibos; argetoq, for argentoque; etc. The vowels and consonants, u and v, i and j, are confounded together and used one for the other; the dipthongs x and x were generally supplied by the simple e; c was used for c, f for c, f os such an extent was this the practice, that a treatise was printed to explain these abbreviations, viz.: "Modus legendi Abbreviaturas in utroque Jure," printed at Paris, by John Petit, in 1498. To prevent the great number of abbreviations, Aldus invented the italic letter.

Further information on this subject will be found in Peignot's Dict. Rais., Vol. 1, Art. Abbreviations, where he gives examples of the Latin contractions found in the Papal Bulls of the fourteenth century, and refers the enquirer to Traité de Diplomatique des Benedictines, 6 vols., 4to; Vol. 111, plates 61 and 62; also to Encyclopédie, Art. Abbreviations; to the Dictionary of Devaines; and to Diplomatique Pratique of Lemoine, etc., etc.

PRINTERS' MARKS.

In reply to a query in *Notes and Queries*, 1st Series, Vo. x, 9. 445), a correspondent, signing "J. S.," replies thus (Vol. XII, p. 521):

"The note of interrogation, according to Bilderdijk (over het letterschrift), is an abbreviation of the Latin word questio, and

consists of the letter \mathcal{Q} , with the last, o, written under it, which o, afterwards filled up, becomes a point; thus, first $\frac{\mathcal{Q}}{o}$, then? The note of admiration is the Latin Io (an exclamation of joy), written in the same way; first $\frac{I}{o}$, then! The mark \$ results from writing in two strokes the Greek letter π , the initial word of $\pi a \rho a \gamma \rho a \phi c$. The old paragraph mark ¶ he considers to be the Roman P; but distinctionis causa, turned and made black where the letter is white, and white where it is black. The *, †, etc., seem to be arbitrary marks."

For the title of Bilderdijk's work, see BIBLIOGRAPHY.

OF CORRECTING PROOF.

To be able to correct the proof-sheets of his work before it goes to press is an important part of an author's duty, and is by many considered the most laborious. Godau, Bishop of Vannes, in France, used to say that "composing was an author's heaven, correcting his own proofs purgatory, but to correct another's writing was hell." It is, nevertheless, so essential that a knowledge of the meaning of the marks used and understood by printers for this purpose is necessary to all who edit their own works. It is not out of place, therefore, in a work like the

present, to offer a few remarks on the subject:

In the first place, much trouble may be saved at the outset by a careful preparation of the manuscript copy, which should be legibly written and accurately punctuated. Some author's manuscript is so minute that the compositors are put to great inconvenience, whilst others are written in such a shockingly illegible, contracted, scratchey, irregular manner, so full of interlineations, erasures, or blots, that the best compositors are puzzled, and even with the greatest care cannot avoid errors; their labor being doubled, and much time unnecessarily lost. An author who writes in this way will find it to his advantage to have a fair copy made of his original for the printer's use, and will probably save much more than the expense of the transcript in not having to pay extra for corrections. Scarron (Mélange), advising authors, says:

"If you want your MSS. well printed, never give a well-written copy, for then they will give it to apprentices, who will commit a thousand faults; whereas, if it is difficult to read, the

masters will take care of it themselves." We cannot, however,

agree with this witty, sarcastic writer.

It will be found the best plan to have all your copy written on an uniform-sized paper, perhaps wide-ruled foolscap, for interlineations, and the sheet divided into four parts is the best; small pages can more easily be cancelled or added to, and this size occupies less space on the compositor's case.

In regard to punctuation, it is perhaps best in ordinary works, novels, etc., to leave it to the "reader" in the printing-office, who is generally a person of experience, and perfectly competent to note the pauses required to render the sense intelligible; but, in works of an abstruse nature, or poetry, the author should attend to the punctuation himself, and *insist* on the printers following copy.

All respectable printing-offices take a pride in sending out clean, sharp proofs, on good paper; and, as a general rule, these should be returned corrected in a reasonable time, as their long retention interferes materially with the internal economy of the

printing-office.

Many works on typography, manuals of printing, encyclopædias, and other works, contain a chapter on correcting proofs, and give a specimen of a "first proof," with the marks and signs used for correcting errors. We copy the following page from Savage's Dictionary of Printing:

EXPLANATIONS OF THE MARKS USED.

Where a word is to be changed from small letters to capitals, draw three lines under it, and write caps. in the margin.

- 1. The substitution of a capital for a small letter.
- 2. The marks for turned commas, which designate extracts or quotations.
 - 3. The insertion of a hyphen.
 - 4. The substitution of a small letter for a capital
 - 5. To change one word for another.
- 6. To take away a superfluous letter or word, the pen is struck through it, and a round-topped d made opposite, being the contraction of the word dele (do thou expunge).
 - 7. A letter turned upside down.
 - 8. The insertion of a word or letter.

- 9. The Substitution of a comma for another point, or for a letter put in by mistake.
 - 10. The substitution of a semicolon for another point.
- 11. When words are to be transposed, two ways of marking them are shown; but they are not usually numbered, unless more than three words have their order changed.
- 12. When a paragraph commences where it is not intended, connect the matter by a line, and write in the margin opposite run on.
- 13. To draw the letters of a word close together that stand apart.
 - 14. The marks for a new paragraph.
- 15. The substitution of a period or a colon for any other point. It is customary to encircle these two points with a line.
- 16. Where a space or a quadrat stands up and appears, draw a line under it, and make a strong perpendicular line in the margin.
- 17. Where there is a wrong letter, draw the pen through that letter, and make the right one opposite in the margin.
 - 18. The transposition of letters in a word.
- 19. The mark for a space where it has been omitted between two words.
- 20. The manner of marking an omission, or an insertion, when it is too long to be written in the side margin. When this occurs, it may be done either at the top or the bottom of the page.
- 21. When one or more words have been struck out, and it is subsequently decided that they should remain, make dots under them, and write the word stet in the margin.
- 22. When a letter of a different size from that used, or of a different face, appears in a word, draw a line either through it or under it, and write opposite w.f., wrong font.
 - 23. Marks when the letters in a word do not stand even.
 - 24. Marks when lines do not appear straight.
 - 25. The mark for the insertion of an apostrophe.

Where a word has to be changed from Roman to Italic, draw a line under it, and write Ital. in the margin; and where

a word has to be changed from Italic to Roman, write Rom. opposite.

To change a word from small letters to small capitals make two lines under the word, and write sm. caps. opposite. To change a word from small capitals to small letters, make one line under the word, and write in the margin lo. ca. for lower case.

Where the compositor has left an out, which is too long to be copied in the margin of the proof, make a caret at the place, and write opposite, Out, see copy.

THE LITHOGRAPHED SPECIMEN OPPOSITE, WHEN CORRECTED, WOULD BE AS FOLLOWS:

It is sublimely declared in the Christian Scriptures that "God is Love." In truth, to figure to ourselves under any other character a Being of infinite wisdom to conceive, and power to execute his designs, would appal the imagination of his dependent creatures. Neither can we find, in reasoning à priori, and from the nature of things, any foundation for believing that misery rather than the happiness of those dependent creatures can be desired or devised by a Being who cannot possibly be actuated by any of the motives from which we know that injustice proceeds, as ignorance, selfishness, or partiality; and who can have entertained, so far as we are able to discover, no other object in creating man, except the intention of finally communicating a larger proportion of happiness than misery. These are the principles from which is deduced the necessity of justice and benevolence in the Creator.

Arguments of this nature will have more or less effect, according to the constitution of the mind to which they are presented. At the same time it must be conceded that the works of God, generally considered, form the best criterion of His intentions; and that, however indisputable the eternal truths may be which render goodness inseparable from power and wisdom, there still remains a reasonable inquiry, how far the actual appearance of the world justifies this conclusion.

SIZES OF BOOKS.

It is impossible at the present time regularly to define the proper size of a modern book, in the old-fashioned way of folio, 4to, 8vo, etc., for since the abolition of the paper-duty, the sizes of paper have greatly altered, which has also caused a great alteration in the sizes of books; moreover, many works are now printed on half sheets, so that if a book is called a size by the number of leaves from signature to signature, a demy 8vo printed in half sheets should be called a 4to, it having only 4 leaves, and a 12mo half sheet sixmo, it only having 6 leaves; also in all the smaller sizes, as a rule, there are only 8 leaves to a signature, although the printer's term for the size may be 32mo, 64mo, or 128mo, there being to this last size 128 leaves (256 pages) printed on one sheet of paper; and if this size was correctly described by its collation, it would be an 8vo, there being only 8 leaves to each signature. Who would think of calling the Small Rain, published by the Religious Tract Society, an 8vo? yet its collation is 8 leaves to a signature. It would be better to follow the plan adopted by some old booksellers and auctioneers, when they have a fine and tall copy of some scarce book, to give its dimensions in inches, length and breadth. If such a plan were adopted in every instance, book-buyers would not be misled by the size, and large paper copies could be easily distinguishable from small. -J. WALDEN

D 11	Leaves.	Pages.		Pages.
Folio,	2	4	Thirty-twomo, . 32	64
Quarto,	4	8	Thirty-sixmo, 36	72
Octavo,	8	16	Forty-eightmo, . 48	96
Twelvemo or Duodecimo,	12	24	Sixty-fourmo, 64	128
Sixteenmo,	16	32	Seventy-twomo, . 72	144
Eighteenmo,	18	36	Ninety-sixmo	192
Twentymo,	20	40	One hundred and)	256
Twenty-fourmo, .	24	48	twenty-eightmo } 128	2 50

The water-lines on a folio sheet are perpendicular, in all others horizontal, except the 24mo, which is sometimes perpendicular, and sometimes horizontal.

In order to ascertain the size of a book, open it between pages 48 and 49; if the *catch-word* is at the foot of page 48, and the signature at the bottom of page 49, the work is in 24mo; but

if the catch-word is on page 64, and the signature at the bottom of page 65, the work is in 32mo. In some modern works (French particularly), the catch-words are omitted, and for the signatures usually given, the number of the sheets or half sheets is printed at the foot of the first page of each in Arabic figures.

There are many prefixes applied to the same size.

Folios are elephant, imperial, atlas, super-royal, royal, crown, demy, and medium.

Quartos are imperial, royal, medium, demy, and small.

Octavos are imperial, super-royal, royal, demy, medium, crown, post, foolscap.

Duodecimos, or twelvemos, are royal, demy, and medium.

Similar distinctions also exist in the smaller sizes, which cannot be so easily ascertained by the signatures. Thus, a small foolscap 8vo volume may easily be confounded with a 12mo, and a super-royal or imperial with a small 4to. By mistaking the sizes, important errors arise in creating editions that never existed.

An English post 8vo, and an American 12mo are equal in size, and this circumstance will account for the fact that the English booksellers almost uniformly characterize an American 12mo as a post 8vo, and the American booksellers return the compliment by calling the English post 8vo a 12mo. This circumstance arises partly from the fact that the English standard is demy, while the American standard is medium. By standard we mean a size to which no prefix is added to the expression of size. English books described as 8vo are understood to be demy 8vo; any other size of 8vo has the word f'cap, post, or crown, affixed, if smaller than demy; and medium, royal, super-royal, and imperial, if larger than demy. All American books which are described as 8vo, are understood to be medium 8vo, and therefore a so-called octavo of American manufacture is a larger book than an English octavo. It is a matter of regret that in this particular the American system does not conform to the English rule—for one reason at least—the English 8vo page is in better proportion; it is shorter by two or three lines of letterpress than the American, and is not too long for its width.

In old books, where the paper was made to imitate vellum, a close inspection of the water-lines is necessary to distinguish the size of the volume. Folios, 4tos, and 8vos, may be respectively distinguished; if the water-mark is in the middle, it is a folio; if in the bottom of the sheet, it is a 4to; if on the top, an 8vo.

We have been minute, and perhaps diffuse, in discussing the

question of size, because it is one of very great difficulty—in deed, the difficulties are so numerous that the only safe way in regard to some books is to give the size in inches—while even this plan is liable to deceive, for the bookbinder will sometimes cut the book down to a point which is below the standard of that particular size. Even Dibdin, who gave a lifetime to the production of Bibliographical works, often errs in giving a size, and invented a word, "octo-decimo," by which he meant to describe a small quarto; but this will lead us into the discussion of antique sizes, and here all rules fail us, for owing to the lack of type or for other reasons which we can only conjecture, the variations are so perplexing that no modest man will undertake to decide positively as to whether a book is an octavo or a sixteenmo; he will not, however, mistake it for a quarto for the reason we have already given.*

For measurements of the various sizes of paper see page 93.

CHARACTERISTICS OF A WELL-BOUND BOOK

[The following hints are taken from a small pamphlet entitled Hand-book of Taste in Bookbinding.]

"The materials now in use for the binding of books are morocco, russia, and calf leathers, silk, velvet, and vellum. It would be useless to describe such well-known articles, or to discuss their applicability to any particular class of work, this being merely a question of price, and not of taste; but it is important to understand the characteristics of a well bound one. That it should open free and fully, so that the work may be read without any necessity for holding down the pages—that the edges of the boards or covers should be perfectly square, the leather turning over the edges smoothly and without any inequalities—that the leather should be clear and one uniform colour, free from blotches or any variety of shades—that the end-papers, or papers inside the covers, should be cut so as to leave the same extent of marginal leather all round, and be pasted down evenly, but more particularly at the fold where the book may be said to hinge, which should be perfectly smooth and free from crease—that the gilding of the edges should be smooth, and of an uniform tint—that the tooling on the back and sides should

^{*} A portion of the above has been reprinted from an article on this subject in the AMERICAN BIBLIOPOLIST, Vol. v, p. 84, to which we would refer our readers.

be sharp and clear, without the least perceptible joining of any one line with another—and that the inside of every gilt-edged book should have a gold line about an eighth of an inch inside, worked all round it, this giving the volume a more elegant finish than any of the flowered rolls generally used for the purpose.

The sides of half-bound books are covered either with cloth or marbled paper. The cloth is made of every variety of colour, and should always match the leather. The same remarks may

be made in regard to the marble paper."

PAPER.

[From Paper and Paper-making, Ancient and Modern. By Richard Herring. London. 1846. 8vo.]

Manufactured paper, independent of the miscellaneous kinds [such as blotting, filtering, etc., which is rendered absorbent by the free use of woollen rags], is divided into three classes:—
I. WRITING, directed into (1) cream wove, (2) yellow wove, (3) blue wove, (4) cream laid, (5) blue laid. II. PRINTING, divided into (1) laid, (2) wove. III. WRAPPING, divided into (1) blue, (2) purple, (3) brown, (4) whity-brown; each of these are again classified.

The five last are rarely used except for folios. Now, if a sheet of paper is folded in the middle it becomes a folio, if folded again it is a quarto; the third folding will make it an

octavo; the fourth, a sixteenmo; the fifth, a thirty-twomo, and so on. A twelvemo is made by cutting off one-third of the sheet and inserting it between the other pages, and for a twenty-fourmo, forty-eightmo, etc., the same process is adopted.

The smaller sizes of note and letter paper are cut from these

by the stationers.

Of milled boards used by bookbinders and printers there are no less than one hundred and fifty various kinds, as regards sizes and substances.

No house in London in the wholesale stationery trade is without a thousand different sorts of paper, and many keep a stock of twice that number.

Names of different sizes and qualities of paper (principally printing), with the French and German equivalents:

		•	
English.	French.		German.
Blank,	papier-blanc,		schöndruck, erste
· • • • • • • • • • • • • • • • • • • •	• • •	seite zu	druckenden bogens.
Blotting, .	brouillard, buvard,		
Brief	à ecolier,		
•	•		cept papier.
Brown,	goudronné,		
Cap	gris,		graues papier.
Color-printed.	papier coloré à la pl	anche.	bedrucktes papier.
	papier à procureur,		
Demy,			
short, bas	-		Learl-Lan.
	papier écu,		kanzleinanier.
Drawing, .			
Easless .	a dessin,	·	zeichenpapier.
rooiscap,	papier écolier de peti	t format	, pro patria papier.
	pelure, pelure d'oign		
	glacé,		glanzpapier.
Hot-pressed,	satiné.		
Imperial,	Jesus, grand-jesus,		imperial.
India	de Chine,		Chinesisches papier.
,	,	n	aulbeerbaum papier.
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iviusic,	papier à musique,		notendruck papier.
Post,	papier à lettre, .	• : •	postpapier.
Printing, .	à imprimeur, d'impremain de papier, .	ession,	druckpapier.
Quire of,	main de papier, .		buch papier.

English.	French.		German.
Ream, Printer's	rame de,		ries papier.
Royal,	grand raisin,		
super,	Jesus,		Jesuspapier,
Ruled,	regle,		linienpapier.
Sand,	papier mat, papier verr	é, .	sandpapier, glas- papier.
Sheet of, .	feuille de,		papierbogen.
Silver tissue,	de soie, Joseph,	• •	Josephpapier, sil- berpapier.
Sized,	colle,		geleimtes papier.
Straw,	paille,		strohpapier.
	à calquer, à decalquer,		
	non colle, sans colle,		
	velin,		
Waste,	de rebut,	• •	ausschusspapier, abgang von.
Whity-brown,	bulle,		
Wove,	velin,		velinpapier.
	à cerise,		

NUMERALS.

"The combination of Greek numerical characters was not well known to the Latins before the thirteenth century, although Greek numerical characters were frequently used in France and Germany, in episcopal letters, and continued to the eleventh century. But of all the Greek ciphers the Episema $6a\bar{v}$ was most in use with the Latins; it gradually assumed the form of G with a tail, for so it appears in a Latin inscription of the year 296. It is found to have been used in the fifth century in Latin MSS. It was reckoned for 6, and this value has been evinced by such a number of monumental proofs, that there is no room to give it any other. Some of the learned, with even Mabillon, have been mistaken in estimating it as 5, but in a posthumous work he acknowledges his error.

Those authors were led into this error by the medals of the Emperor Justinian having the episema for 5; but it is a certain fact that the coiners have been mistaken and confounded it with the tailed U, for the episema was still in use in the fourth cen-

tury, and among the Latins was estimated as six, but under a form somewhat different. Whenever it appears in other monuments of the western nations of Europe of that very century and the following, it is rarely used to express any number except 5.

The Etruscans also used their letters for indicating numbers by writing them from right to left, and the ancient Danes copied

the example in the application of their letters.

The Romans, when they borrowed arts and sciences from the Greeks, learned also their method of using alphabetical nu-This custom, however, was not very ancient among Before writing was yet current with them, they made use of nails for reckoning years, and the method of driving those nails became in process of time a ceremony of their religion. The first eight Roman numerals were composed of the I and the V. The Roman ten was composed of the V proper and the V inverted (Λ) , which characters served to reckon as far as forty; but when writing became more general, I, V, X, L, C, D, and M, were the only characters appropriated to the indication of numbers. The above seven letters, in their most extensive combination, produce six hundred and sixty-six thousand, ranged thus, DCLXVIM. Some, however, pretend that the Romans were strangers to any higher number than 100,000. The want of ciphers obliged them to double, treble, and multiply their numerical characters four-fold; according as they had occasion to make them express units, tens, hundreds, etc., etc. For the sake of brevity they had recourse to another expedient; by drawing a small line over any of their numeral characters they made them stand for as many thousands as they contained Thus a small line over \overline{I} made it 1000, and over \overline{X} expressed 10,000, etc.

When the Romans wrote several units following, the first and last were longer than the rest IIIII; thus vir after those six units signified sex-vir. D stood for 500, and the perpendicular line of this letter was sometimes separated from the body thus I_{\odot} , without lessening its value. M, whether capital or uncial, expressed 1000. In the uncial form it sometimes assumed that of one of those figures, CI_{\odot} , CD, ∞ , ∞ . The cumbent X

was also used to signify a similar number.

As often as a figure of less value appears before a higher number, it denotes that so much must be deducted from the greater number; thus I before V makes but four, I before X gives only nine, X preceding C produces only ninety, and even two XX before C reckons for no more than eighty. Such was the general practice with the ancient Romans with respect to their numerical letters, which is still continued in

recording accounts in our Exchequer.

In ancient MSS. 4 is written IIII and not IV, 9 thus VIIII and not IX, etc. Instead of V five units IIIII were sometimes used in the eighth century. Half was expressed by an S at the end of the figures, CIIS was put 102 and a half. This S sometimes appeared in the form of our 5.

In some old MSS, those numerical figures LXL are used to express 90. The Roman numeral letters were generally used both in England, France, Italy, and Germany, from the earliest

times to the middle of the fifteenth century.

The ancient people of Spain made use of the same Roman ciphers as we do. The X with the top of the right hand stroke in form of a semi-circle reckoned for 40; it merits the more particular notice as it has misled many of the learned. The Roman ciphers, however, were continued in use with the Spaniards until the fifteenth century. The Germans used the Roman ciphers for a long time, nearly in the same manner as the French.

The points after the Roman ciphers were exceedingly various, and never rightly fixed. It is not known when the ancient custom was first introduced of placing an O at top immediately after the Roman characters, as A°, M°, L°, VI°, etc."—Astle.

[TO BE CONTINUED.]

NUMERAL LETTERS.

Roman.						Arabic.		
Unus, a, um,			I,		•		•	I.
Duo, æ, o,			II,		•	•	•	2.
Tres, ia, .		•	III,		•		•	3⋅
Quatuor, .		•	IV,	•	•		•	4.
Quinque,			V,				•	5.
Sex, .		•	VÌ,			•	•	6.
Septem, .		•	VII,		•	•	•	7.
Octo, .		•	VIII,				•	8.
Novem, .			IX,			•	•	9.
Decem, .			Χ,		•		•	10.
Undecim,			XI,		•		•	11.
Duodecim,			XIÍ,				•	I 2.
Tredecim,		•	XIII,		•		•	13.
Quatuordecim,		•	XIV,	•	•			14.

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- WILLIAMS, J. The Pin Basket, or Children of Thespis. With Notes, Historical, Critical and Biographical. Engraving by Bartolozzi. 12mo, calf. London, 1797.
- WILSON, JOHN. Complete Dramatic Works.
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WYCHERLEY, CONGREVE, VANBRUGH and Farquhar. Dramatic Works, With Biographical and Critical Notices by Leigh Hunt. Steel Frontispiece and Title. Thick, 8vo, cloth. London, 1840.

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THE

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A Literary Register and Repository of Notes and Queries.

Vol. VI.

NEW YORK, NOV. & DEC., 1874.

Nos. 71 & 72.

LITERARY (AND OTHER) GOSSIP.

Hogarth.-We take from a priced "Catalogue of . . . the pictures and prints, the property of the late Mrs. Hogarth, deceased . . . which will be sold by auction, by Mr. Greenwood . . . on the premises, The Golden Head, Leicester Square, London, on Saturday, the 24th of April, 1790," the following notes of prices obtained for pictures: "41. Two portraits of Ann and Mary Hogarth," sisters of the painter, for whom he engraved a shop card, well known to the collectors, 21. "42. A daughter of Mr. Rich, the comedian, finely coloured." This is the charming, unfinished head of a young girl, with ribbons in her hair, which was in the British National Portrait Exhibition, \$867 (No. 344), and belonged to Mr. J. Heywood Hawkins, 21. 6s. "43. The original portrait of Sir James Thornhill," 21. 10s. "44. Heads of 6 servants of Mr. Hogarth's family," 5/. 15s. 6d. "45. His own portrait, a head," 2/. 8s. (Mr. Wilson). "46. A ditto, whole length painting," 131. This is doubtless the small portrait now in the National Portrait Gallery, London, lately belonging to Mr. Adye. "47. A ditto, kit-cat, with the favorite dog, exceeding fine," 471. 5s. Now in the National Gallery (Alderman Boydell). "48. Two portraits of Lady Thornhill and Mrs. Hogarth.' The latter was in the National Portrait Exhibition, 1867 (No. 360), belonging to Mr. Adye (Mr. Ireland); both engraved. "49. The First Sketch of The Rake's Progress," 21. 12s. 6d. (Ireland), engraved, "50. A ditto of the Altar of (St. Mary Redcliff) Bristol Church," 101. 10s. "51. The shrimp girl, a sketch, 41. 10s. (Mr. Saquace? Sequir), engraved. "52. Sigismunda," 58/. 16s. This picture had remained in Hogarth's possession after it was rejected by Sir R. Grosvenor; it now belongs to Mr. Anderdon, and was lately exhibited at the Royal Academy, London. It proved to be a remarkably fine work. 4 54. Two sketches of Lady Pembroke and Mr. John Thornhill," 1/. 2s. The former has been engraved. Mr. J. Thornhill was son of Sir James, brother-in-law of Hogarth, and one of his companions in the "Tour." A bust of Hogarth, by Roubilliac, sold for 7 guineas. "A ditto (terra cotta, or laster cast) of the favourite dog, and cast of Mr.

Hogarth's hand," 21. 16s. (Ms. Finlay). Where are these articles now? One would like to have a cast of the hand, the painting hand, of Hogarth. The entire sale realized 2551. 10s., and comprised several fine sets of impressions from various prints by Hogarth. "A parcel of Academy figures and studies, by Mr. Hogarth and others," 11s. 6d. "Twenty-one heads from the picture of the March to Finchey, drawn by Mr. Hogarth for the engraver's instruction," 61. The catalogue seems to have belonged to George Steevens, and is now in the British Museum.

Wynkyn de Worde.—A remarkable book was sold some time back at Sotheby's, from the library of the late Sir R. Frederick, Bart. It was a copy of the "Scala Perfeccionis" of Walter Hylton, printed by Wynkyn de Worde in 1494, with Caxton's small device, and quite perfect. This copy had an inscription apparently written by a former owner, at the end of the "Capitula prime partis" in the following words: "This Boke belongeth to Dame Ihone Sewell Syster in Syon, Pfessed the yere off oure Saluation a thousand and syxe [fyve?] hundreth;" also her autograph and sundry curious MS. notes and prayers in her handwriting. It appears to have belonged in 1499 to one Grenehelgh, a monk in Shene Charter House. On the back of the title-page is a device of the lady; it consists of a kind of monogram of the letters J. and S. with "-ohanna-ewell" alongside, and surrounded with pious invocations. Above this inscription are two sets of verses. The first is headed:

"In despisyng of ye ffend and ghostly enmye say ya himn, O tortuose Serpens qui mille per meandros fraudesque,"

with five or six lines in addition. A pious prayer addressed to Satan is certainly a curiosity. After this comes-

"Against vayne dremes or fantasies say ys use, P. cul o p. cul vagantů portenta somniorum Procul esto p. uicaci prestigiator hastu. Distede, tc."

In 1518 Constancia Browne was elected Abbess of Lyon, and among the names of the sisters of the abbey, at that date, occurs the name of Joan Sewell, no doubt the owner of the book named.

With so much to recommend it, we are not surprised that it fetched 106%.

Roger Williams.—Dr. J. Hammond Trumbull has had the good fortune to discover a tract by Roger Williams which was unknown to all his biographers. It was printed in London in 1652, the same year with his rejoinder to Mr. Cotton, "The Bloody Tenet yet More Bloody, &c., and with "The Hireling Ministry None of Christ's." It makes part of a small quarto of twenty-eight pages (of which five are not numbered), with the following title:

"The fourth paper, presented by Major Butler, to the Honorable Committee of Parliament, for the Propagating the Gospel of Christ Jesus. Also a letter from Mr. Goad, to Major Butler, upon occasion of the said paper and proposals. Together with a testimony to the said fourth paper, by way of explanation upon the four proposals of it, by R. W., London, printed for Giles Calvert, &c., 1632."

An introductory epistle "To the truly Christian Reader" is signed by "The unworthiest of all the Followers and Witnesses of Christ Jesus. R. W." The initials only but a reference to "the controversie of the 'Bloody Tenet,' between Mr. Cotton and myself," and the mention of what "I have spoken more particularly in the Hireling Ministry, &c.," leave no doubt as to the authorship.

The essence of the tract may be given in a quotation from one of its marginal notes; "Soul freedom, of mighty consequence to this Nation."

The four proposals, in support of which it was written, are, in substance: For liberty of preaching without license from magistrates; for leaving to God the punishment of false teachers and heretics; for the denial of jurisdiction in spirituals to the civil power; and for permission to the Jews to live freely and peaceably in England. The argument is clearly and forcibly presented, and, in literary merit, the tract is unsurpassed by any work of its author. There was no subject on which Roger Williams so well loved to speak, or could speak so well, as on "Soul Freedom." "Oh, that it would please the Father of Spirits" he says, "to affect the heart of the Parliament with such a merciful sense of the soul bars and yokes which our fathers have laid upon the neck of this nation, and at last to proclaim true and absolute soul freedom to all the people of the land impartially!"

The New York Genealogical and Biographical Record.—This periodical—now at the termination of its fifth year—is the organ of the "New York Genealogical and Biographical Society," and is published quarterly in the City of New York. It is devoted to the interests of American Genealogy and Biography in general, but more particularly as connected with the State of New York. Its object is to gather, and to preserve in an enduring form the scattered records of the early settlers and residents of the Colony of the New Netherlands and the Province and State of New York; to perpetuate their honored

names, and to trace out and preserve the genealogies and pedigrees of their families. The pages of The Record are devoted to the following subjects, and contributions of such materials are invited: Biographies of Citizens and Residents of the Province and State of New York; Family Genealogies; Copies of Ancient Church, Town, and State Records, and Inscriptions on Tombstones; Pedigrees and Ancient Wills; Essays on Historical Subjects relating to Genealogy, Biography, and Heraldry, with Illustrations of Family Arms, Crests and Seals, together with announcements of forthcoming works on these several subjects; Notes and Queries, etc., etc. A. complete index of names and subjects accompanies each volume. The whole will form a valuable collection, in a convenient form, for consultation and reference.

The object of the N. Y. G. & B. Society, is to collect and preserve Genealogical, Biographical, and Historical matter, relating for the most part, though not exclusively, to the State of New York. A library has been commenced, already containing many works of great value to the Genealogical student, which, by donation exchange and otherwise, is rapidly increasing. The stated meetings of the Society are held on the second and fourth Wednesdays of each month (excepting July, August, and September), at half-past seven, p. m., at the Mott Memorial Hall, 64 Madison Avenue, New York. At the meeting of the second Wednesday, papers are read or addresses delivered. The meeting on the fourth Wednesday are of a business and conversational character. These meetings are open to the public.

At a recent visit paid to one of the conversational meetings of the Society, we were much gratified with the courteous reception accorded by the members; the genial family character of the meeting, and the anxiety evinced to make a visitor feel thoroughly at home, led us to spend one of the most enjoyable evenings imaginable. The conversation on historical matters was in the highest degree entertaining, and even if some of the subjects touched on were not "familiar words," yet the learning and erudition displayed were expressed in so popular a way that we could not fail very quickly to gather the salient points in a more than mere superficial manner. We would in conclusion recommend our readers in New York. who have an evening to spare, to "go and do likewise," and we are certain they will not regret our ad vice.

The Greville Memoirs.—When a memoir writer of a noble family, Clerk to the Royal Privy Council of Great Britain, leaves behind him memoirs in which he describes a pope, Pius VIII., as "a very nice squinting old twaddle, whom we liked," and a king, George IV., as "coarse, blasphemous, faithless, and a

liar," than whom "a more contemptible, cowardly, selfish, and unfeeling dog does not exist," we at once recognise a writer who has a great command of language, and who can speak out. Consequently the Greville Memoirs, in 3 vols., just published by Messrs. Longman, and edited by Henry Reeve, will no doubt be the book of the season amongst the upper classes and the numerous readers of memoirs. Sketches of Wellington, Peel, Canning, Palmerston, and other ministers, of kings, princesses, queens, and other great personages, of the children of George III. and the illegitimate children of George IV. and William IV., abound; and the nobility may well say of Mr. Greville, "Save us from our friends." It is one of themselves who has given us these pictures of the good old times, who has destroyed all the British illusions, who has shown a king who transacted business in bed, never rising till six o'clock P. м., and who was more mean than a sick monkey, and who gave himself, as Mr. Greville shows, the name of the "First Gentleman in Europe." It is a Clerk of the Council who has made the satire of Thackeray on the Georges weak by the side of his notes of the day taken in his diary, and pictured the nobles as grasping, as greedy, and as corrupt as the King. There is yet another instalment of the diary to be published bringing down the memoirs to our own times. Mr. Greville died so lately as 1869. Some of the first families of England must tremble at the revelations of our kind, polite, good-natured diarist, who spent his life taking notes of his contemporaries, from "Tommy Duncomb," whom he terms, "that puppet to the King who is no better than a dog."

The Revelations given of the Court and Life of of George IV. are especially interesting. Strange ministers, according to Mr. Greville, were about the modern Sardanapalus, as George IV. was absurdly Bloomfield was for a time his shadow, but the King wearied of him, made him a peer, and would have bullied him; but he seemed afraid lest Bloomfield were possessed of some secret, of which the King dreaded the betrayal. So with Knighton, who was first his physician, then the keeper of his purse, finally, his master. The King came at last to both hate and fear him-as if he, too, had in his keeping some mystery, the clearing up of which might seriously compromise the King. "I wish to God," he once cried, "somebody would assassinate Knighton!" Meanwhile, His Majesty damned everybody when he was irritable, and really stood in awe of nothing but ridicule. The caricaturing of his wig or his whiskers gave him a heart-ache; and yet the diarist seems to assert there were moments when he seemed to be what he was sometimes called, the first gentleman in Europe. The King occasionally exerted himself to hold a levee. At the one at which O'Connell was present, His Majesty took no notice of him; but as the Agitator went by, the King said to somebody near him, "Damn the fellow! what does he come here for?"

"When he died they found £10,000 in his boxes, and money scattered about everywhere, a great deal of gold. There were above 500 pocketbooks, of different dates, and in every one moneyguineas, one pound notes, one, two, or three in each. There never was anything like the quantity of trinkets and trash that they found. He had never given away or parted with anything. There was a prodigious quantity of hair-women's hair-of all colors and lengths, some locks with the powder and pomatum still sticking to them, heaps of women's gloves, gages d'amour which he had got at balls, and with the perspiration still marked on the fingers, notes and letters in abundance, but not much that was of any political consequence, and the whole was destroyed.

Owing to the great sensation caused in England by the publication, the editor, Mr. Henry Reeve, has stated that in the publication of the Greville Memoirs he did not cousult the author's executors or those of Mr. Henry Greville. The papers were given to Mr. Reeve to be dealt with as he thought proper, absolutely without restriction, and he is solely responsible for their publication at the present time. He was not influenced in selecting this time for publication by pecuniary considerations, and he adds that, in his opinion, many years must elapse before the more recent portions of the journals can with propriety be published.

Michael Angelo.—Charles Heath Wilson, it is affirmed, is to be the English translator of Aurelio Gotti's forthcoming life of Michael Angelo. This important work is to be published simultaneously in Italian, French, and German, and, we may now add, in English. C. C. Black will be ready with his contribution to Michael Angelo literature at Christmas.

We are informed by a correspondent who has had an opportunity of examining the manuscripts of Michael Angelo, preserved in the Casa Buonarroti at Florence, and now possessed by the city, that, for some years past, they have been accessible to students. All the original copies of Michael Angelo's poems have been carefully collated, and the results of the collation given in Guasti's excellent edition (Florence, 1863) of "Le Rime di Michael Angelo Buonarroti," in which, for the first time, we have the genuine text, free from the modernizations, softenings, and other changes in the taste of the seventeenth century, made by the original editor, the poet's pedant nephew. The letters have been published but in part. They are not so important a collection as that possessed by the British Museum. of which Herman Grimm has printed a selection in the Appendix to his overrated "Life of Michael Angelo." The two collections are supplementary one of the other. Published in full, together with the numerous scattered letters of the great artist to be found in various collections, printed and unprinted, we shall have a body of exact information respecting many passages of his life which has hitherto been wanting to his biographers; but there is great extravagance in Beavington Atkinson's assertion that we shall now be made acquainted with every month of the life of Michael Angelo, from the hour when he first could write down to the year of his death.

Magazine articles, as a rule, only approach mediocrity, but occasionally we come across a few of a higher degree of merit than usual. Among others which might be classed in this category, is the charmingly written "Tourist's Paradise," in Lippincott's Magazine for December, by Charles Dimitry of the New York World, one of the most rising and talented writers of America. The illustrations which occupy every alternate page of the article, are masterpieces of art, and worthily enshrine Mr. Dimitry's delightful composition.

On the 3rd of November, William Cullen Bryant completed his eightieth year. In the joy with which his fellow-citizens contemplate the advance of his serene and glorious age there is no tinge of sadness. No one who sees the hale poet in his daily walks ever looks forward to the day when his grand career will be ended. We are forced to disobey the precept of the Greek sage and call this life a happy one before it closes. There are no chances readily discernible, even to the eye of fancy, which can dim the tranquil beauty of the long and rosy evening promised to this great poet and good citizen. His birthdays are kept as holidays in the hearts of all who know him, and every succeeding one grows dearer and more sacred.

Following closely as it did upon the Marquis of Ripon's retirement from the Grand Mastership of the English Freemasons, the removal of another eminent Roman Catholic from their ranks attracted some attention. The Pope has been expelled from the order by a decree of the Grand Lodge of the Orient, of Palermo. This decree, which is published in the official paper of the order of Freemasons at Cologne, is dated March 27, and runs as follows: "A man named Mastai Ferretti, who received the baptism of Freemasonry, and solemnly pledged his love and fellowship, and who afterwards was crowned Pope and King under the title of Pio Nono, has now cursed his former brethren, and excommunicated all members of the order of Freemasons. Therefore, the said Mastai Ferretti is herewith, by decree of the Grand Lodge of the Orient, Palermo, expelled from the order for perjury." The charges against the Pope were first preferred in his lodge at Palermo in 1865, and notification and copy thereof sent to

Rome, with a request to attend the lodge for the purpose of his vindication. To this the Pope made no reply, and for divers reasons the charges were not pressed until the Pope urged the clergy of Brazil to aggressive measures against the Freemasons of that country. Then the charges were pressed, and the second and third notification sent, and after a formal trial, a decree of expulsion was entered and caused to be published. The decree bears the signature of Victor Emmanuel, King of Italy, Grand Master of the Orient of Italy, who thus returns the compliment of the "major excommunication" forwarded to him some years ago with the Pope's kind regards. It is difficult to see what retort Pius IX. can make to this decree, unless indeed he has in reserve some still more formidable maledictory missile to launch at the Grand Lodge of the Orient. But in these days, unfortunately, a Papal anathema is hardly as terrible as a Masonic decree.

Bernard Quaritch, of London, has just completed an extraordinary catalogue of manuscripts, etc. The volume is a handsome 8vo of 1,899 pages, and contains the full titles of 22,554 books, not common every-day books, but many of the rarest and most unusual kind in every department of literature, and in every language—manuscripts, early printed books, some of the greatest possible rarity. The first book, some of the greatest possible rarity. The first book, a Byzantine MS. of the eleventh century, is priced £250; a specimen of block printing is priced £650; another £550, and a first edition of the printed Bible, £3,150. To describe the volume fairly, would require a book even larger than Quaritch's catalogue. An admirable index is appended. This alone extends to 109 closely printed pages.

Rare Americana.—Two rare volumes were lately sold at auction by Geo. A. Leavitt & Co., of this city. One was Thomas Jefferson's own copy of his "Notes on the State of Virginia, London, 1787," which was annotated by his own hands, and contained other manuscript additions. It brought \$160. The other was a collection of American State trials:-"The proceedings of the General Courts Martial for the trial of Major Generals Lee, July 4, 1778; St. Clair, Aug. 25, 1778; Schuyler, Oct. 1. 1778; Arnold, June 1, 1779, and Proceedings of a Board of General Officers, held by order of General Washington, respecting Maj. John André, Adj .-Gen. of British Army, Sept. 29, 1780." In one volume, folio, and formerly in the possession of Charles Stevenson, Secretary of Congress, sold for \$200.

Both volumes were purchased by Messrs. J. Sabin & Sons, of New York, on commission. The "Jefferson's Virginia" at present adorns the shelves of Mr. E. G. Asay, of Chicago, an account of whose magnificent library is given further on. The Collec-

tion of Trials is now the property of Mr. C. H. Kalbfleisch, of this city, who, like Mr. Asay, is one of the most enthusiastic seekers of scarce American works in the States. It has been asserted that the interest in rare Americana is declining. We deny it, and point, as a triumphant proof of the contrary, to the spirit evinced in these purchases.

In the preface to the collected speeches of the late Lord Lytton, his son, the editor, has given "a singular self-analysis," written by Lord Lytton, at the age of forty-three, and intended to describe his own deficiencies as a man of action:

"I am too irresolute," he writes, "and easily persuaded, except when my honor or sense of duty makes me obstinate. I have so great a dread of giving pain, that I have often submitted to be cheated to my face rather than wound the rogue's feelings by showing him that he was detected. I am indolent of body, though active of mi nd. I am painfully thin shinned and insceptible; less so than I was in youth, but still too much so. I find it difficult to amalagate with others and act with a party. The acting man should never be conscious of the absurdity and error which are more or less inseparable from every path of action. I am too impatient of subordination, an immense fault in the acting man. In all situations of command, I act best when I have to defend others, not serve myself. I do not possess, or rather I have not cultivated (for no man can distinguish accurately between deficiencies from nature and those from disuse), the ready faculties in any proportion to my slower and more reflective ones. I have little repartee, my memory is slow, and my presence of mind not great. My powers of speaking are very uncertain, and very imperfectly developed. I have eloquence in me, and have spoken even as an orator, but not in the House of Commons. I cannot speak without either preparation or the pressure of powerful excitement. It would cost me immense labor to acquire the ready, cool trick of words with little knowledge and no heart in them, which is necessary for a Parliamentary debater. I might have acquired this once. Now it is too late."

The genealogy of the famed John Eliot, of Roxbury, the New-England "Apostle to the Indians," published twenty years ago, is to be reprinted, with additions in both directions, much of his amcestry having been learnt in the two decades past, as well as many changes necessarily having occurred among his descendants. All relatives of the family are invited to send corrections and additions to the previous edition, especially dates of births, marriages, or deaths which have occurred in their families since 1854, to Joel Munsell, of Albany.

John Timbs.—There is a man down in the battle of life. He is one whose whole life has been a battle, and at the age of seventy-four he falls to the ground, not vanquished, but exhausted. A little help will enable Mr. Timbs to renew the struggle, for his will is good for work, and he needs only the means to recover health and strength in order again to address himself to labor. This industrious man of letters has, in substance, contributed between one and two hundred volumes to literature. Will kind sympathizers generously respond to the suggestion conveyed in the words "Date obolum Beltsario?" Subscriptions sent to the publishers of the Bibliopolist will be faithfully forwarded to England for this purpose.

We extract the following from the New York World of December 5: "A lively scene occurred on Thursday night at the establishment of a wellknown Nassau street bookseller and publisher. A person offered a book to him for sale, and having a doubt as to its honest acquisition by the customer, the gentleman referred to, notwithstanding his age, indignantly collared him and sent for the police. Before the policeman arrived a general skirmish 'along the whole line' in the establishment set the drowsy echoes of the street flying." As a sequel we should add that the individual, one Floyd Stevenson, turned out, as suspected, to be a book thief; he was convicted, and will now have to chew the cud of literary repentance in durance vile for the next six months--rather a sad termination to his bibliopolistic proclivities.

One of the most remarkable additions of historical interest made to the British Museum last year was the original manuscript of the memoirs of Sir John Reresby, last Governor of York, and "Parliament man" for that city during the reigns of Charles II. and James II. The printed version of these memoirs turns out on comparison to be a mere paraphrase of the original, the plain, matter-of-fact English of the long-headed Yorkshire baronet not having suited the taste of his unknown first editor. Moreover, at least one-half of the most interesting matter was never printed at all. This includes, besides new historical points, a long and curious account of the Reresby family for many generations, and abundant details of Sir John's own early life, education, and private relations with great families of the day, A literal and complete edition of these memoirs has been undertaken by J. J. Cartwright, of the Public Record Office, London, and will be brought out early next year

According to the Milwaukee News, a young lady asked a bookseller's clerk if he had "Festus." "No," was the answer, "but I'm afraid a boil is coming on the back of my neck."

We have received from the compiler, Mr. John M. W. Lee, of Baltimore, a "Catalogue of the English Prose Fiction, including Translations and Juvenile Fiction in the Mercantile Library Association of Baltimore, to October, 1874. Baltimore: John W. Woods, Printer, 1874." Royal 8vo, pp. 117. It forms a most useful index to the class of literature to which it is applied, and it is to be hoped the same principle may be applied to the remainder of the library. Mr. Lee is a careful bibliographer; but this sort of catalogue is not adapted to illustrate his skill.

The Academy hears that a collected edition of the poetical works of the late Sydney Dobell is in preparation.

A new interest has been given to the Autobiography of John Stuart Mill by the publication of "Three Essays on Religion: Nature; the Utility of Religion; Theism," by Messrs Longman. It will be a consolation to many to find that Mr. Mill accepted, historically at least, the first three Gospels, and that he has written with the highest admiration of the character of Jesus Christ.

The great painting of St. Anthony by Murillo has been stolen from the Cathedral of Seville. The municipality of the city have offered a reward of 50,000f. for its recovery.

Messrs. Chatto and Windus promise Charles Lamb's Complete Works in Prose and Verse, including the two series of "Elia," with the cancelled passages restored as first published in the London Magazine; together with "Satan in Search of a Wife," and other poems and humorous pieces, now first collected; edited, with notes, by Mr. Richard Herne Shepherd.

How is it that newspaper editors, who presume to teach others upon politics, religion, and civilization, are the last to be civilized? Here is a relic of barbarism from our contemporary the Globe: "A hostile meeting with swords took place near Changé (Sarthe), between M. Lanier, editor of the Sarthe Journal, and M. Charles Lamour, director of the Union de la Sarthe, caused by an article in the last-named print, at which M. Lanier took offence. After a combat of about three minutes, M. Lamour was slightly wounded in the chest, on which the seconds declared honor to be satisfied." Honor may be satisfied, but common sense will not. Dickens' duel between the Eatanswill editors, with poker and tongs, and a carpet-bag with a heavy clothes brush in it, was not more comic than this.

Monseigneur le Prince de Lobomirski is a Polish gentleman of very ancient birth and remarkable accomplishments. Being a thorough man of the world he is versed in all its ways, and the descriptions he gives, in his "Fonctionnaires et Boiards," of the court of the late Czar Nicholas I., abound with proofs of his close observations, knowledge of character, and savoir vivre. His new work is an account of the workings of the internal policy of Nicholas, and the stories of his severity and even personal cruelty with which it abounds are almost incredible. This is a book which would be worth translating.

The name of Lordan will without doubt recall to the mind of many persons that author's "Colloquies on Poetry and Poets," which Mr. Lordan, who is a printer, composed at once in types, without written copy. This singular volume has had a success which is not at all beyond its merits. His new

work "On Certain English Surnames" is most creditable to the compiler's own press, and to his taste and industry. Some singular names are to be found in these groups. We fail to find "Freshwater" among his "Liquids," and it would be well to note that "Christ," as a surname, is German, and means "Christian." A great deal of "fun" may be got out of some of the surnames. The Introduction, "On Some of the Odd Phases of our Surnames," shows how well qualified Mr. Lordan is to handle this subject, and that he can be as much a humorist as a scholar.

One or two literary announcements of some interest have been made public. The first volume of the long-expected biography of the Prince Consort of England, on which Mr. Theodore Martin is engaged, will be published shortly. Kinglake's fifth volume of the "History of the Crimean War," which deals principally with the Battle of Inkerman, has, it is stated, been sent to press. The Academy says Gladstone is going to reprint the Homeric papers which he contributed to the Contemporary Review. The title of the volume will be "Homer and Egypt: a Contribution towards Determining the Place of Homer in Chronology. Reprinted from the Contemporary Review, and enlarged."

The art world was startled last December, when a single engraving, a few inches square, was sold for 780 guineas. This was the portrait of "Aretino," by Marc Antonio Raimondi, a proof before part of the inscription had been cut, and one of the two only impressions known in that state. This valuable piece of paper was in the Howard Collection, and a further selection from the same collection will be sold at Messrs Sotheby's, of London, before Christmas. It consists chiefly of Rembrandts, including very fine impressions of the "Hundred Guilder" plate, the "Three Trees," and the large "Crucifixion;" the gem of the sale being a portrait, "Jan Antonides Vander Linden," in the first state, almost unique.

Messrs. Appleton & Co. have received a superb gold inedal from the Pope, as a token of his admiration for their great publication, "Picturesque America," a copy of which work has been sent to his Holiness. The Pontiff ordered Cardinal Antonelli to send these gentlemen this magnificent gift in his name. It represents on the one side the portrait of the Pontiff, and on the other the interior of the Basilica of Santa Maria Maggiore, and is pronounced by connoisseurs to be a masterpiece of its kind.

"The Poets and Poetry of England in the Nineteenth Century," by Rufus Griswold, with additions by R. H. Stoddard, is one of the handsomest volumes it has ever been our good fortune to meet. Each poet is introduced by a brief biographical sketch, and the specimens are invariably happily chosen. The type is beautifully clear, the tinted paper of fine quality, and the binding rich and elegant. There are numerous excellent steel portraits of the principal writers, which give the work additional value. Mr. Stoddard has brought the contents of the book down to the present time.

Walter Thornbury is preparing for the press a second edition of his "Life of Turner," It will contain, we are told, many hitherto unpublished letters, and a large number of fresh facts about the painter. Thornbury will bring out at Christmas a volume, containing a selection from the poems he has from time to time written, under the title of "Twenty-five years on the Slopes of Parnassus." It will be illustrated by Messrs. Millais, Tenniel Sandys, F. Walker, Green, Pinwell, the late T. Morten, Whistler, Houghton, Poynter, H. S. Marks, and the late Mr. Lawless.

The disappearance is reported from Trinity College library, Dublin, of St. Columbkill's "Book of Kells." The book is valued at £12,000, and a great excitement is said to have been caused by the discovery that it is missing. It is said to have been sent some time ago to the British Museum to be bound, and a demand for its "immediate delivery" has been forwarded by a special legal messenger to the Museum trustees.

It is reported that, in the "Biblioteca" at Rio Janeiro, a discovery has been made of thirty-seven woodcuts by Albert Dürer, in fine condition, the subject the "Passion of Our Lord," and dated 1524. No complete set, it is said, can be found elsewhere. In addition, there has also "turned up" a copy of the celebrated Adam and Eve of 1504.

Very important changes are being made in the great gallery of the Louvre, facing the banks of the Seine, which, after three years' work, will be shortly opened to the public. Its whole length is 700 mètres. Rubens' "History of Queen Marie de Medici" occupies one-fourth of the gallery, which will be filled with paintings by masters whose works have hitherto not found a place in the collection. Over a hundred pictures of Delacroix, Delaroche, Ingres, Vernet, Heim, etc., have been brought to this gallery from the Luxembourg, and placed in the rooms where were formerly the paintings of the early Italian school, which are being removed elsewhere. The work of removing these pictures will take a very long time, at least two months. The collection of pictures known as that of Napoleon III. will be added to the Louvre also in December. They were in the Tuileries.

The extremely handy Knebworth Edition of Lord Lytton's Works, now publishing by the Messrs. Routledge, will include, it appears, besides the Novels and Romances, the whole of his Miscellaneous Writings—hitherto very widely scattered, and many of them never before acknowledged. Mr. Charles Kent, an intimate friend of the novelist, has been entrusted with the charge of collecting, arranging, and editing the whole of these miscellaneous works. The series—which will extend, we believe, to fourteen volumes—will comprise all the late Lord Lytton's Essays, Minor Tales, Biographies, Translations, Criticisms, Poems, and Dramas, some of which will now for the first time make their appearance. The collection is being issued in monthly volumes, and began in October with "England and the English," a work that for forty years had not once been reprinted in Great Britian, though it had enjoyed, during the interval, a wide circulation both in the United States and upon the European continent. We give a review of this work among the Book Notices.

Modoc Indians.—A book about the Modoc Indians is to be written by the Rev. M. Meacham.

Motley, the historian, is now once more in Holland. He is greatly patronized by Queen Sophie, the most literary crowned head in Europe. She also takes great interest in Lecky, and some little time ago found him a wife among her maids of honor.

Murray's Guide Book may be considered the gospel of most modern travellers, and they hold to it with faithful conscientiousness, for it supplies all their needs. Formerly there were pedants who, before they visited a country, read thick-volumed works about it; and at one time there was not a pilgrim from Germany who set foot in Italy without having first read Goethe's "Journey into Italy"; but in these days it is sufficient to have turned over the leaves of Murray or Bädecker to be furnished with all necessary knowledge about a foreign country, its people, and its works. And how much trouble, care, and indecision are saved by it! Now there is never the least doubt as to what is to be seen. In black and white the way is marked out; one knows what one must admire; yes, even the size of the print gives a discreet hint as to the intensity of our admiration, and so we regulate our feelings according to this scale. Thanks to these wonderful guides, the impressions derived from travelling are of a touching uniformity; if we question some dozen travellers about the same thing, there is not the slightest danger that we shall be perplexed by the variety of their reports; all sketch the same picture; lights and shadows all disposed in exactly the same manner. Nothing remarkable has escaped their admiration since Murray has called their attention to it.

Mr. Elisha Gray, of Chicago, a gentleman well known as an inventor and manufacturer of telegraphic apparatus, has perfected an instrument by which, says the Journal of the Telegraph, sounds produced at one end of a wire can be conveyed to the other by electricity, over circuits of great length. It has, says the Journal, already been tested upon the wires of the Western Union Telegraphic Company over a circuit of 2,400 miles, with the most satisfactory results. Tunes played upon the keyboard of the transmitting portion of the apparatus, were distinctly audible and unmistakably reproduced, note for note, at the distant end of this long circuit.

Newspaper Error.—One of the dailies notices (Gunnar, a Nose Legend."

Some pictures in stained glass, of unusual dimensions, and intended for the Cathedral at New York, now in course of construction, have been commissioned from M. Lorin, of Chartres, who has been, says a French authority, obliged to adopt the modern style in the arrangement of the eighteen subjects, in which he proposes to represent the life of the Virgin: "Mais les mosaiques d'ornement et les bordures sont du plus pur style XIII siécle." M. Lorin, we are assured, having before his eyes the magnificent "exemples de coloration" in the Cathedral at Chartres, has taken them into consideration.

Mr. Oxenford's long promised version of "Le Deux Orphelines" has been given at the Olympic, London. The same night witnessed the production at the Standard of a drama founded upon Sir Walter Scott's "Fair Maid, of Perth," and entitled "Hal o' the Wynd."

Undoubtedly the Parisians are the queerest people living. Their new opera-house is finished, and amongst its decorations figures a picture of the judgment of Paris, and on each side of it figure pictures of David dancing before the ark, and St. Cecilia playing upon the harp. Comment is not necessary. One is at a loss to know what Venus has to do with music, and equally puzzled to make out what St. Cecilia and David have to do with the opera.

Periodical publications in Paris number 791, and of these 113 are consecrated to politics. Science claims 99 journals; religion, 78; fashion, 58; law, 42; finance, 39; military affairs, 14; naval matters, 9; architecture, 8; the rest being devoted to amusement and trade matters; most branches of commerce, such as grocery, shoemaking, and the spirit trade, having each their own organs. It is a curious fact that no paper, however insignificant, counts less than 300 subscribers.

The collected edition of the works of Thomas Love Peacock, is now in the press, making three volumes, octavo, and will be published directly. The whole of his novels, his poems, and his Life of Shelley, with his papers, entitled the "Horæ Dramaticæ," first published in Fraser's Magazine, and other miscellanea, will be contained in this edition.

Among the very ancient Syriac MSS. in the Ambrosian Library at Milan, is a copy of the Peshito version of the Old Testament, which may be assigned to a period as remote as the sixth century. It is proposed to reproduce this ancient MS. in fac-simile by means of photo-lithography, under the direction of the Rev. Dr. A. Ceriani, the chief librarian of the Ambrosian. The edition will be in two volumes folio, and will consist of 660 photographed pages and about 60 pages of letter-press. The entire cost is estimated at £1,200, and the subscription price for a single copy is £1c.

His Eminence Cardinal Silvester possesses the house in which Petrarch died at Aqua. He has recently caused it to be beautifully and artistically restored, and has, moreover, thrown it open as a museum to the public.

Here is an extract from the "Portuguese-English Conversational Guide," showing the amusing blunders made in translation. The subject is that little interview between Balaam and another with which we are all familiar; and in this wise does our Portuguese professor put it into English: "A Protestant minister, very choleric, was explained to the children the Pentateuco; but arriving at the article Balaam. A young boy commenced to laugh. The minister with indignation, chide, threaten, and endeavor one's to prove that a ass was can speak, especially when he saw before him a angel armed from a sword. The little boy continued to laugh more strong. The minister had flied into passion, and gave a kick the child, which told him weeping—'Ah i admit that the ass of Balaam did spoken, but he did not kicks.'"

We commend the following little paragraph, cut from our excellent contemporary, the Gardener's Magazine, to the consideration of our readers. It should, no doubt, cause them to regard our lowly Elder with an interest, its claims to which they would hitherto have been slow to accord: "Jerrold's joke about the old port and Elder port will be unpleasantly recalled to 'crusty' drinkers by the following paragraph on the manufacture of Portuguese wine, from a note by our Secretary of Legation at Lisbon: 'All port wine hitherto exported for the English market is largely mixed with brandy, and is composed as much of elderberries as of grapes. The way in which what in England is called port wine has hitherto been manufactured for the London market is this: The Paiz de Venhaterio abounds in elder trees; the berries of these trees are dried in the sun or in kilns. The wine is then thrown on them, and the berries are trodden (as previously the grapes) till it is thoroughly saturated with the coloring matter of the berries. Brandy is then added in the proportion of from three to sixteen gallons to every pipe of 115 gallons. This is the composition of all the port wine hitherto drank in England. No pure wine, no wine not thus specially adulterated for the English taste, was allowed by the Government Committee of Tasters to pass the bar of Douro before the year 1865. The writer of the above note is, we may mention, the present Lord Lytton, son of the great novelist, but better known to the public as Owen Meredith."

The celebrated Paris periodical Revue des Deux Mondes has a history not devoid of interest. Founded in 1829, it has outlived every one of its many rivals and antagonists. The honorarium to writers is 200 francs for the sheet of sixteen pages (little enough), but M. Octave Feuillet receives (exceptionally) 500 francs per sheet. The Revue has 18,000 subscribers at 90 francs, equal to 900,000 francs yearly. The expenses are under 400,000 francs. The property is held in shares of 1,000 francs each. In the last years of the Empire, the dividend reached the extraordinary figure of 2,000 francs.

The progress of the great works of public building and restoration which have been undertaken at Rome during the past few years have brought to light a great number of valuable and curious relics of antiquity—none more so than those recently discovered, which consist of a number of pugillares or writing-tablets, and also of a quantity of forks. One of the tablets is highly interesting, for

it belonged, says a portion of the writing which still remains, to Licinius, a favorite of Julius Cæsar, who was created by that Emperor Governor of Gaul. The inscription is of little other value except that it proves the existence of the person in question and his great wealth. It was Licinius who built the Basilica Julia at the Forum. A Roman writing-tablet was made of ivory and covered with wax. The writing was executed by means of a sharp-pointed stick. The forks recently discovered are of silver, and twopronged. The handles are of very elegant design. It was hitherto imagined that the Romans did not possess such things, and that they ate, like the heroes of Homer, with their fingers. Fragments of over 500 statues have been dug up in the Prati Tauriani during the past two months. Some of these "fragments" are excellent and in good preservation, and can be made of use in the museums, but the majority consist of mere bits of heads, fingers, arms, feet, &c. One bust of Hadrian, however, has been discovered whole, and is of exquisite beauty; also, a small statuette of Bacchus in perfect condition is much talked about in artistic circles as a work of merit. A war-car, or chariot, of Syrian workmanship, was found so deep down in the earth that the leading archæologists begin to think that it belongs to a period of history utterly lost, and anterior even to the Etruscan civilization. If other objects of this class are found, it will tend to verify the remark made by an Italian historian that Syria once ruled Europe; but probably it is an Etruscan work made in imitation of the Syrian, and this, it appears, is the opinion of the learned Pieter Ercole Visconti. Near Santa Maria Maggiore they dug up 1,300 pieces of carved ivory, evidently forming parts of some piece of furniture. All these things, together with many more, are now on public exhibition, and Visconti, it is reported, is about to write an account of them, which will doubtless prove deeply interesting.

Among the few old rural customs still surviving in Great Britain that of "rush-bearing" wakes is not yet quite extinct; and a short time back the principal streets of Manchester were enlivened by a procession accompanying the rush-cart, which must have gladdened the eyes and hearts of the conservatives of that city. Heading the procession was a troop of about twenty morris-dancers attired in fantastic costumes and wearing hats covered with flowers. After these came the rush-cart, drawn by nine gaily-caparisoned horses. The rushstack was an exceedingly large one, and weighed about three tons. At the top were seated two men, who were surrounded by Union Jacks, and in front was a collection of silver cups, plates, and other articles with which the rush-cart was decorated. There were also men with money boxes inviting subscriptions, and the exhilarating strains of a drum and fife added much to the charm and brilliancy of the spectacle. This is the bright side of the picture, but, on the other hand, it is stated that, what with the antics of the morris-dancers and the occasional stoppages of the procession, the traffic of the streets was seriously impeded—that the police several times were compelled to order the procession to "move on," and that it proved a source of much alarm to restive horses. It is very unfortunate that romance

cannot in these degenerate days get on without clashing with reality, and that even the Lord Mayor's Show, perhaps the most esteemed of all the remaining "old customs" in England, is looked upon by many persons as a horrible nuisance. That "rush bearing wakes still linger in remote parts of England is a singular example of the tendency to cling to the habits of past ages. Rushes have long ceased to occupy the position of importance they formerly held when in Shakespeare's time the English stage was strewed with them. As a covering for floors they have been superseded by carpets, which as a means for concealing dirt are open to pretty much the same objections as those urged against rushes by Erasmus in a letter to Dr. Francis, physician to Cardinal Wolsey, in which he complains of them as a frequent cause of pestilence.

We understand that an English translation of Gregor Samarov's "Am Zepter und Kronen," which was published about a year ago in Germany, when it created a very great sensation among all classes, will shortly be issued. It deals with some of the most prominent characters who have figured, and still continue to figure, in European politics; and the accuracy of its life-pictures is so great that it has been presented to the English public, not as a novel, but as a new rendering of an important chapter in recent European history. It is translated by Miss Fanny Wormald.

Schneider MS. Collection.—The London correspondent of the Scotsman states that more than three thousand documents, partly in manuscript, partly in the print of the period, describing the rise and development of the various religious sects in Europe. were collected by Professor Schneider of Berlin in the course of nearly fifty years' bookhunting, and are now awaiting a purchaser in the shop of one or other of the European seats of learning. Great efforts are being made in Berlin, Munich, and other university towns of Germany, to keep the collection within the precincts of Fatherland.

Mr. A. J. Ellis, in the Academy (Sept. 19), offers a substitute for the "American word scientist," whose convenience, he says, "is bringing it into use, notwithstanding its barbarity." Regarding -ist as an English termination, as we have a right to do, ""sciencist' would be the word, like 'physicist,' 'purist,' and so on." But in forming "scientist" a root (scient) has been chosen which does not exist in English. Yet why should it not exist? asks Mr Ellis, as an exact translation of the French word savant, along with the substantive student, regent, orient, patient, serpent, &c., not to mention the compound participles, cited by Mr. Ellis, which are a little beside the mark. "A 'scient," he continues, "would not mean one who" possesses knowledge in general,' so much as one who rejects all but knowledge for the foundation of hypothesis, and therefore constructs only with such materials as he already 'knows.' A 'scientist' would then be an adherent to scients.'" This last sentence, when read over, might have reminded Mr. Ellis of one objection to his new word—its identity of sound in the plural with the abstract science. A short-hand reporter might easily misunderstand a clerical gentleman alluding to the "pretensions of scients." The error would not be a very grave one, perhaps, yet it is clear, for instance, that the problem is not to reconcile "science and religion," but scients and theology. However, not to give up "scientist" without a struggle, suppose we assume it to have been formed from sciencist through a euphonic change, the reverse of that which took place in making "physicist" eut of physic(s)ist. Would not then one word be about as legitimate as the other?

M. Scribe, the dramatist, who was born in 1794 and who died in 1861, wrote in fifty years no less than four hundred plays and a vast number of stories, reviews, and essays. Many of his plays are remarkably fine, and nearly all of them have excellent plots and good dialogues. Of course the majority of these plays are only edited by Scribe, but in editing them he has shown rare judgment. There is a good story told of his receiving once a very wretched production from a young author who requested him to "father it." M. Scribe wrote back to him, "My dear young friend, even the Scriptures prohibit a horse and a mule from drawing the same cart. Reflect on the meaning of these words. E. SCRIBE." The youth answered: "Sir, what right have you to call me a horse?" Scribe accepted the play, adapted it for publication, and signed it with both his own and the name of the original writer. He appreciated

In repairing the pavement of the cathedral at Rouen, there has been discovered in the centre of the nave a heart enclosed in a leaden box. M. Deville, the historian of the tombs of the cathedral, thinks that the heart may be that of Sibylla, wife of Robert II., Duke of Normandy.—Academy.

Jared Sparks.—A monument has recently been erected in Mount Auburn to Jared Sparks, once President of Harvard, but known best by his edition of Washington's Letters and his library of American biography. The notable thing about the monument is the Latin inscription by Professor Lane and Dr. Palfrey, said to be not only excellent Latin but the first attempt in this country to reproduce the classical Roman lettering. The queerest freak in the way of inscription, which we have noticed in Mount Auburn, is that on the Sphinx erected by Dr. Jacob Bigelow, where the very simple English inscription on one side has been translated into Latin on the other, for the benefit, we suppose, of educated foreigners.

The prominent part the kingdom of Sweden once played in European history has been brought home to her present rulers by the discovery in the War Office at Stockholm of a totally forgotten work prepared expressly by order of Charles XI., to comemorate her triumph. This book is an illustrated manuscript, divided into twenty volumes, and containing upwards of two hundred pages of drawings, with copies of the numerous flags and standards of various patterns captured by the Swedish army in battle or siege down to the year 1697. It is described as the handiwork of one Olof Hofmann, who received the sum of 640 rixdollars for its execution.

Algernon C. Swinburne's magnificent tragedy of "Bothwell" has passed to a second edition. The

Academy states that his "Essay on Chapman," originally written to preface a collected edition of that poet's works in three volumes, has grown under his hands, and now presents such dimensions that he proposes to publish it in a separate form. Among other things the poet announces, and with no uncertain sound, his opinion of the labors of the latest school of Shakspearian commentators. As soon as this book is out, and before Christmas, Mr. Swinburne will bring out a volume of "Critical Studies," reprinted from the Forinightly Review, and this may be followed by another set of essays. Meanwhile he is steadily working at his long-projected epic of "Tristram and which progresses somewhat rapidly. We recommend our readers not to miss the beautiful lines addressed to the late Barry Cornwall, in this double number.

In addition to the *Tribune* letters, Bayard Taylor's "Egypt and Iceland" contains much original matter never before printed. Mr. Taylor is a keen observer, and what is quite as important to his readers. he has a rare faculty for description. He visited Egypt in March last, twenty-two years having elapsed since his former visit. He points out the improvements which have been made in that period, and treats graphically of the sights of Cairo and Alexandria, of the pyramids, the antiquities at Boolak, and the Fyoom. In July he went to Iceland, and his pictures of Icelandic life and scenery are vivid and full of interest. The principal novelty is the account of an expedition to the Fyoom. The whole volume has all the charm and vivacity of Mr. Taylor's earlier sketches, together with the sure practical touch and insight which only experience can give.

Tennyson's tragedy of "Boadicea" is said to be nearly finished.

Messrs. Hurst & Blackett, of London, have in preparation a new work, entitled ¹⁶ Wild Life in Florida," from the pen of Capt. Townshend, of the 2nd Life Guards, the author of "Ten Thousand Miles of Travel," &c., in one volume.

The word "Tract" is surely but a contraction of "tractation," a handling or drawing out of a subject. We find in Richardson the quotation, "I would not seeme, in my tractation of antiquities, to trouble my reader with." &c. (Holinshed, Description of Britaine). Doubtless in modern use it is restricted to a small pamphlet, but there seems no reason, from its etymology, why it should. Frontispiece stands on much the same ground. It is ordinarily restricted now-a-days to the print opposite the title-page; but being derived from frontispiece, "the front of a house," the present use is arbitrary enough.

The reported discovery of the remains of Leonardo da Vinci, which was announced so positively in several of the Paris papers, and the news of which was telegraphed, turns out to be no new discovery after all, but only a resuscitation of the old bones found by M. Arséne Houssaye in 1863i The Government at that time erected a small monument to the memory of the great painter at Amboise; but the dubious bones were not interred in it, and appear

to have remained unnoticed until quite recently, when the Comte de Paris gave orders that they should be placed in a leaden coffin, and buried in the Chapel of St. Hubert, in the castle at Amboise, with the following inscription: "Sous cette pierre reposent des ossements recueillis dans les fouilles de l'ancienne chapelle royale d'Amboise, parmi lesquels on suppose que se trouve la dépouille mortelle de Léonard de Vinci, né en 1452, mort en 1519.—1874." Hence the whole story. The on suppose somehow got leftout in the newspaper version of it. We also learn that a manuscript full of drawings by Leonardo da Vinci has been recently discovered at Bruxelles.

An enthusiastic admirer of the eminent architect and author, Viollet le Duc, describes him (in the London Times) as "an intellectual king among men, with personal attractions of dignity and grace befitting a descendant of the old noblesse. never seen a nobler head or a countenance more expressive of mental power. He comprises the seriousness and solidity of the English character with the verve and esprit of the French temperament. He approaches truth on its æsthetic side, and his doings are the record of its perception and embodiment in outward visible shape. The thousands who work under him, and catch some of his spirit, may well look up to such a man with sincere admiration and respect. One of his principal employes said to us with hearty enthusiasm, 'He knows every-thing, from astronomy and geology down to cookery, and it all comes like music from his lips.' He never repeats himself, and nothing can stale his infinite variety-from the delicate ærial lines, woven as if by fairy work, of the aspiring fléche which so gracefully crowns the cathedral of Notre Dame, to the grand simplicity and aptness of every detail in his own house at Paris."

"Unaccustomed as I am to Public Speaking."— Ovid places Ajax in this position:

"Sed nec mihi dicere promptum;"

Met., Lib. xiii. 10.

The new volume of Memoirs of Westminster Hall, by Edward Foss, F. R. S., contains a most interesting collection of historical sketches, anecdotes, famous trials, etc., also the remarkable trial of the "Tichborne claimant," the trial of Queen Anne Boleyn, that of Algernon Sidney, Thomas Paine, Queen Caroline, and many other celebrities.,

The corporation of the City of London has renovated the obelisk at the foot of Ludgate Hill, originally erected to the memory of John Wilkes, who was Lord-Mayor in the year 1774.

A valuable addition has just been made to the collection of gems in the British Museum through the acquirement by purchase of a splendid specimen of the Zircon or Jacinth. It cost upwards of £700, and is no larger than a common garden pea. It is one of the finest known. It flashes and glows with a red lustre which seems to denote the actual presence of fire and flame.

CORRESPONDENCE.

[Our Correspondents will, we trust, excuse our suggesting to them, both for their sakes as well as our own—that they should write clearly and distinctly—and on one side of the paper only—more especially proper names and words and phrases of which an explanation may be required. We cannot undertake to puzzle out what a Correspondent does not think worth the trouble of writing plainly.—Ed.]

New Works Suggested by Authors.—The following notes may be useful either as curiosities or hints for further use among your learned correspondents:

1. "Anecdotes of Fashion. A volume on this subject might be made very curious and entertaining."
D'Israeli, Cur. of Lit., vol. i. p. 216, edition 1867.
2. "Of a History of Events which have not happen-

2. "Of a History of Events which have not happened. Such a title might serve for a work of not incurious nor unphilosophical speculation, which might enlarge our general view of human affairs."—Ibid., ii. p. 428.

ii. p. 428.
3. "There is room for a very interesting work, which should lay open the connexion between the languages and manners of nations."—Gibbon's Decline and Fall, Murray's reprint, vol. i. p. 24, note 4.

4. "When Diocletian conferred on Galerius the title of Cæsar, he had given him in marriage his daughter Valeria, whose melancholy adventures might furnish a very singular subject for a tragedy." Ibid., vol. i. p. 321.

5. "Ammianus Marcellinus, who terminates his useful work with the defeat and death of Valens, recommends the more glorious subject of the ensuing reign to the youthful vigor and eloquence of the rising generation. The rising generation was not disposed to accept his advice."—*Ibid.*, vol. ii. p. 48.

6 "The Chinese annals may be usefully applied to reveal the secret and remote causes of the fall of the Roman Empire."—*Ibid.*, vol. ii. p, 149.

7. "Our common law may have indirectly received greater modification from the influence of the civilians than its professors were ready to acknowledge, or even than they knew. A full view of this subject is still, I think, a desideratum in the history of English law, which it would illustrate in a very interesting manner."—Hallam's Europe, Murray's reprint, p. 828, note 1.

8. "A continuation of Reeve's History of English Law, to the present day (if executed with equalability), would be of great service to every student of law or constitutional history."—Stephen's Com. on Laws of Eng., vol. i. p. 53, note (b).

G. LAURENCE GOMME.

Singular Card of Thanks.—The following appeared recently in a Cleveland (Ohio) newspaper:

Notice.-To the friends of Mrs. Diana Wall: I

tender my heartfelt acknowledgement for their kind and last respects to the departed one. Mrs. Joseph Blackburn who sent a beautiful wreath, to Dr. Mead and his sweet-singers, and the pallbearers I feel under peculiar obligations. All the pallbearers were acquaintances of thirty years' duration, and two had known Mrs Wall in Cleveland for the last thirtyeight years. Yours respectfully, John J. Wall."

BAR-POINT.

Philadelphia.

Wanted, a Great "Teetotal" Poet.—Lord Neaves, in The Greek Anthology (which forms the twentieth and concluding volume of the excellent series of "Ancient Classics for English Readers," published by Messrs. Blackwood, of Edinburgh), remarks of the couplet:

"Wine to the poet is a winged steed;
Those who drink water come but little speed,"

that it is "a favorite sentiment—perhaps too much so—with the old poets"; and he adds, "One great poet has existed in our day who was a signal exception to this alleged rule" (p. 190). Who is the "great poet of our day" here referred to?

By the way, Moore, I think, has spun the above couplet into the following lines:

"If with water you fill up your glasses, You'll never write anything wise; For wine is the horse of Parnassus, Which hurries a bard to the skies."

Moore, it seems to me, has considerably weakened the epigrammatic force of the original in this translation, or paraphrase.

Nемо.

Virgilius and the Antipodes.—There has been printed of late a very interesting series of letters in the London Times on the so-called heresy of Virgilius, for which he was censured by Pope Zachary. The Irish Annals did not know him as a heretic, but as a geometrician: e. g., the "Annals of the Four Masters" (Ed. O'Donovan), sub an. 784 (recte 789), record that "Ferghil, the Geometer, Abbot of Achadhbo, died in Germany in the thirteenth year of his bishopric." Aghabo was a monastery founded by St. Cainech, or Canice, in the present Queen's County. With the

missionary spirit which actuated so many of the Irish Christians of that age, its Abbot went forth to evangelize pagan lands, became the Apostle of the Boii, and died Bishop of Saltsburg. The learned editor of these "Annals" adds, in a note, that he became Bishop of Saltsburg about the year 759, but that a suspicion of heterodoxy attached to his name until the year 1233, when he was canonized by Pope Gregory IX. We know that Pope Zachary declared him a heretic, but he does not seem to have been ever excommunicated or divested of the priesthood; neither is there any proof that he recanted his so-called heretical views relative to the rotundity of the Earth and the Antipodes, which his knowledge of mathematics led him to adopt and promulgate. Perhaps some reader of the Bibliopolist can supply the Act of The evidence on which Canonization. George IX. canonized him may also still be in existence, and would throw much light on the subject. As the matter now rests, we have one Pope declaring Ferghil a heretic, and another canonizing him as a SEVARG. saint.

Gambrinus.—Will any reader of the Bib-LIOPOLIST kindly supply the correct version of the lines celebrating this worthy, begining:

> "Gambrinus, in Flandern und Brabant Ein König über Leut' und Land," &cc.

"König von Flandern und Brabant Aus ersten hab' ich Malz gemacht," &c.

Giving also, the name of the author, if known, and the title of any work wherein the lines may be found in print?

ERL RYGENHOEG.

Greenville, Ala.

The American States (vol. vi., pp. 112, 126).—"We learn from the New York Nation that a brief account of the origin of the names of the several States and Territories in the Union is to be undertaken by a committee of the American Antiquarian Society."—Athenaum, Nov. 14, 1874.

"Now I lay me down to sleep, etc."—I wish to find out who composed the child's prayer,

"Now I lay me down to sleep,
I pray the Lord my soul to keep," etc.

Will you, or some one of your readers, inform me who the author was, and the year it was composed.

P. R. C.

Literary Productions of the Bonaparte Family (vol. vi, p. 71.)—The following omissions from former list are added:

Giusseppe Buonaparte produced one of the earliest regular comedies of that age (1568), entitled "The Widow," copies of which are still extant in the libraries of Italy, and in the Royal Library of Paris. (Hazlitt's "Life of Napoleon Buonaparte," chapter I.)

Jacopo Buonaparte was the author of a "History of the Sacking of Rome by the Imperialists under the Constable de Bourbon, in 1527." He was a contemporary and an eye-witness, and his narrative was much esteemed. It was first printed at Cologne, in 1756 (?), and was inserted by Guicciardini in his History of Italy. The narrative contains an elaborate genealogy of the Buonaparte family, which is traced very far back. (Hazlitt).

In addition to the productions of Napoleon I. already mentioned, there is "Le Souper de Beaucaire," which is given in full by Hazlitt, in his "Life of Napoleon," Appendix I., Vol. I., Lippincott's

ed. 1873.

On the same authority (Hazlitt), the following is the corrected title of an essay already mentioned: "What are the Sentiments most proper to be cultivated, in order to render men happy?" composed at Lyons in 1786, while Lieut. of Artillery, aged 17 years. It won for the writer a gold medal bestowed by the college upon the successful competitor on the above theme. It was never printed, and long afterwards the MS. was destroyed by Napoleon himself, under the remarkable circumstances given by Hazlitt in his first chapter op cit.

The "History of Corsica" was like-

wise a production of his 17th (or 18th?) year. It was highly commended by the Abbe Raynal, who urged its publication. But it never reached the public, and was eventually lost. Both these works abounded in extreme republican sentiments. (Hazlitt).

"Le Souper de Beaucaire" was composed in his 24th year, the terrible year

of '93

ERL RYGENHOEG.

Greenville, Ala.

Dr. Dee's Magic Mirror (vol. vi, pp. 108, 127).—It may be of interest to your numerous readers to learn something of the history of Dr. Dee's famous magic mirror, which I extract from a curious work pubilshed by M. Cahagnet, 1848:

"This mirror was sold in 1842 amongst the curiosities in the possession of Horace Walpole, at Strawberry Hill, for the enormous sum of three hundred

and twenty-six francs.

"It was simply a bit of sea-coal perfectly polished, cut in a circular form, with a handle; this curiosity formerly figured in the cabinet of the Earl of Peterborough. In the catalogue it was thus described: 'A black stone, by means of which Dr. Dee evoked spirits.'

"It passed from the hands of the Earl into those of Lady Elizabeth Germaine, then became the property of John, last Duke of Argyll, whose grandson, Lord Campbell, presented it to Walpole."

The author of the "Theatrum Chemicum," Elias Ashmole, speaks of the same mirror in the following terms:

"By the aid of this magic stone, we can see whatever persons we desire, no matter in what part of the world they be, and were they hidden in the most retired apartments, or even in the caverns in the bowels of the earth. John Dee, born in London in 1527, was the son of a wine merchant; he studied the sciences with success, and devoted himself, at an early period, to judicial astrology. Queen Elizabeth took him under her protection. He composed several useful works. When he had discovered his mirror he returned thanksgivings to God. He was occupied during his whole life in the search of the philosopher's stone, and died in London at the age of eighty-four, in a state of abject poverty."

I think Mr. Blenkinsopp must be in error as to this mirror ever being in the possession of Zadkiel, as wherein he writes of magic mirrors in his Almanacs, and

mentions Dr. Dee, he never hints at this article being in his possession, but speaks of, and gives revelations from, Lady Blessington's Magic Crystal, which, about the year 1850, was in great repute in the upper circles in London, and produced as much excitement at that time as the subsequent séances of Mesmerism and Spiritualism. In alluding to the trial, the Athenaum of May 9, 1874, says that Lieut. Morison, R.N., brought an action against Admiral Sir Edward Belcher in the Queen's Bench, for denouncing him as an impostor. persons of rank appeared in the witnessbox, the late Lord Lytton, the Earl of Wilton, Lady Harry Vane, and Lord Egerton of Tatton. Sir Alexander Cockburn presided as judge; the verdict was for the plaintiff, Zadkiel was not an impostor! Dr. Dee's mircor has been for many years in the British Museum, I saw it myself some eighteen years ago. It is not a pink-tinted glass ball, as described by you, but a flat mirror of polished coar, of a circular form, fitted with a handle. That the occult studies and practices of the sixteenth century should again be revived in the nineteenth by men of science, with the appendage of F.R.S. to their names, to determine the duality of a lady spiritualist medium, as recently given in the Fortnightly Review,* is indeed one of the wonders of the age. J. B. P.

Piomingo (vol., vi, p 129).—John Robinson was the author of "The Savage by Piomingo;" a fuller account than any heretofore published of him, is to be found in the number of The American Historical Record for October, 1874, recently issued. Inquiry concerning him had been made simultaneously in England and in this country.

UNEDA.

Philadelphia.

"Defender of the Faith" (vol. vi., p. 129.) An interesting note on this subject, oy Christopher Wren, Dean of Windsor, is preserved by Peck, in "A Collection of Divers Curious Historical Pieces," &c., appended to his "Memoirs of Cromwell," 4to, 1740, p. 86:

"That King Henry VII. had the title formerly of Defender of the Faith, appears by the register of the Order of the Garter, in the black book (sic dict. a tegmine; now in my hands by office), which having showed to King Charles I., he received with much joy, nothing more pleasing him then that the right of that title was fixed in the Crown long before the Pope's pretended Donation"

There is no date to this memorandum, but Dean Wren was made Registary of the Order in 1635, and died in 1658.

EDWARD SOLLY.

Paul Jones's Action .- I have in my possession a painting of much merit, representing this desperate sea fight, which took place in October, 177,, off Bridlington. Captain Pearson, of the "Serapis," rigate, together with a sloop called the "Countess of Scarborough," defended himself against three large American vessels, sailing under French colors, and commanded by the well-known Paul Jones. The action was of a most gallant character. It was fought by moonlight, and lasted many hours, during two of which the "Serapis" fought with the muzzles of her guns almost touching those of one enemy, whilst another kept sailing round and delivering broad-Captain Pearson did not surrender until his ship was on fire and in a sinking state, having lost sixty killed and many more wounded. Can any reader of THE AMERICAN BIBLIOPOLIST tell anything of the subsequent career of the gallant Captain R. Pearson, of the "Serapis"?

E. Elton.

[Captain Pearson's personal bravery in this action is almost without example, and the services he rendered his country in this remarkable engagement were universally acknowledged. On his return to England, the honor of knighthood was conferred upon him, and the towns of Hull, Scarborough, Lancaster, Appleby, Dover, &c., the Russia Company, and the Royal Exchange Assurance Company, testified their gratitude by presenting the freedoms of their corporations and donations of plate.

Subsequently to his gallant defence of the "Serapis," Sir Richard Pearson was appointed to the "Alarm," and after to the "Arethusa." He succeeded Captain Locker as Lieut.-Governor of Greenwich Hospital, where he died in January, 1805.—ED.

^{*} Fortnightly Review, May, 1874, article "Modern Spiritualism."

BOOK NOTICES.

Annals de la Typographie Négelandaise au XVe. Siècle. Par M. F. A. G. Campbell, Bibliothècaire en Chef de la Bibliothèque Royale à la Haye. (La Haye: Martinus Nijhoff.)

This handsome volume is a valuable contribution to the history of typography, gathered from the century of its birth, and in the very cradle of its infancy. It owes much, we are told, to a kindred undertaking, projected and carried out by the author's relative and friend, M. Holtrop, entitled, "Monuments Typo-graphiques des Pays Bas, au 15e. Siècle," 1868. This is a collection of all the types, printers' marks, and wood-engravings employed in the national printing offices during the period named. To this unique work Mr. Campbell constantly refers in his descriptions of rare books under his charge at the Hague. His researches, however, travel very much further than that capital. He lays under contribution a great number of library and other catalogues of books throughout Holland and Belgium; by correspondence and other aids, Germany, Italy, France, and England gave up many of their treasures. As far as numbers can give an idea of the scope of these annals, we may mention that upwards of 800 entries refer to books at the Hague, and about 1,000 more to others scattered here and there, as travelling and reading brought their existence to the author's knowledge. Next to M. Holtrop, Mr. Bradshaw, librarian to the University of Cambridge, seems to have aided Mr. Campbell more efficiently than most others, both personally and through his work, "List of the founts of type and woodcut devices used by printers in Holland in the 15th Century." London: 1871. Few names among the catalogue of printers are familiar to American readers not initiated in the science of Bibliography. We notice W. Caxton's printing-office at Bruges; Colard Mansion, also, and Gerard Leeu, are not unknown to residents in that ancient capital of West Flanders. But these annals treat of a time anterior to that of Plantin and Moretus, whose presses, in the following century, raised Antwerp to a level, in typographic fame, with the triumphs of Aldus himself at Venice. Did space permit, we might note many things suggested by a glance at the authors' names and the titles of their works, occurring in alphabetical order, in these 600 pages. Suffice it, however, to say that Greek is, of course, conspicuous by its absence. Several of the Latin classics figure both in their original tongue and in Dutch vernacular translation. Aristotle and Plato appear in a Latin dress, but not in their most important works. Some of the schoolmen are reproduced; the "Gesta Romanorum," the "Visions of Tundal," and, of course, de Voragine's "Aurea Legenda," and others of his works. Under "Histories" there are many entries; one of them is the "History of the Seven Wise Men of Rome." Æsop figures largely, both in Latin and Low Dutch; even "moralized," he seems to have been in demand. Students of history may derive profit aud instruction from a perusal of its pages. For a student of books, it contains much valuable matter; and in type, paper, and general style, does great credit to the Hague and its accomplished publisher.

CHRONICON ANGLIÆ AB ANNO 1328, USQUE AD ANNUM 1388, AUCTORE MONACHO QUODAM SANCTI ALBANI. Edited by Edward Maunde Thompson. Rolls' Series. (London: Longman.)

We had thought that St. Albans, and all that belonged to it, at least so far as mediæval history goes, belonged to Mr. Riley. The eleven volumes edited by that gentleman almost gave him a right to edit any other volume relating to the famous abbey that might hereafter be issued by the direction of the Master of the Rolls: and Mr. Thompson, we must confess, at first sight appears to be a poacher on Mr. Riley's preserves; but the intrusion is explained. Mr. Thompson may be regarded as a discoverer who annexes what he has been the first to detect. The present chronicle is, in reality, the Harleian MSS. No. 3634, and has hitherto escaped the notice of historians, "doubtless owing," says the editor, " to the fact that it is incorrectly described and indexed in the catalogue of the Harleian MSS, as the 'Hypodigma Neustriæ' of Thomas Walsingham." During a systematic examination of the historical MSS. in the British Museum, Mr. Thompson, who is assistantkeeper of the manuscripts, came across that from which the work before us is printed, and at once saw its value. It was only fair, therefore, that Mr. Thompson himself should have the privilege of introducing his discovery to the world. The volume consists of the chronicle here printed, from A. D. 1328 to 1388, writt n on vellum, towards the close of the 14th century, and supplemented in the 16th century with additions written on paper, from the "Hypodigma" and the "Historia Anglicana" of Walsingham, "so as to make up a continuous history from the year 1273 to 1422." The original part alone is, of course, dealt with in the new volume terest of this, Mr. Thompson rightly describes as twofold. In the first place, it gives us, "in a perfect form, and in its original Latin dress," the circumstantial history of the close of Edward III.'s reign written at St. Alban's Abbey, which has hitherto been considered lost; and, secondly, "it brings to light the methods used in the compilation of the history known as Walsingham's 'Historia Anglicana,' and at the same time sets on a proper footing the connection of that work with other contemporary chronicles." Such a MS. was evidently worthy of publication, and the Master of the Rolls was rightly advised to include it in the admirable series of "Chronicles and Memorials of Great Britain and Ireland" issued under his direction.

TRADE LIST ANNUAL, for 1874. (New York: Leypoldt.)

Mr. F. Leypoldt's second "Trade-List Annual,' a large 8vo of some 1850 pages, has just made its appearance, and bears the marks of the same industry and intelligence that produced last year, under much greater difficulties, the first edition. It has slightly increased in bulk, contains more catalogues than it did in 1873, and, in addition to the Index of Contributors and Advertisers, and Index of Specialties Represented in the Annual, is enriched by an Alphabetical Reference List of works published from January 16, 1873, to June 27, 1874, and a classified

American Educational Catalogue for 1874. Mr. Leypoldt, with a view to the Cetennial, announces that he shall leave no stone unturned to realize his plan of a complete "Finding List" within two years.

ROMAN IMPERIAL PROFILES. Arranged by E. G. Lee. (London: Longmans.)

"Roman Imperial Profiles," a series of more than one hundred and sixty profiles enlarged from coins, and arranged by Mr. G. E. Lee, whose "Roman Imperial Photographs," taken from similar coins, also contains rich materials for the student of physiognomy and the observer of character, as well as matter of value to the historian. The earlier issue is more successful than its follower now before us, insomuch as it contained unquestionable records. We are grieved to see that Mr. Lee has departed from his own good example in this respect, and employed not photography, the proper means to the end in view, but commonplace draughtsmanship. Now, the best skill in drawing would be inferior to photograhy in such a case. What then are we to say when the transcripts are not above the average? Worse than this, as Mr. Lee innocently tells us, the process adopted has been as follows: "The only part of the face in which possibly some license has been taken is the eye. Though the earlier coins are, of course, in a higher style of art than the later ones, yet even in the earlier coins the eye seems to have been often imperfectly represented, and in the later mints it has been drawn quite inaccurately. In the eye, therefore, Mr. Croft has corrected their bad drawing, and this can hardly be called a departure from the original." The result is as unfortunate as could be expected. We have a series of antique faces tolerably well drawn, each example with a modern eye, which is laughingly out of keeping with the rest of the countenance! The modernness of the eyes throughout strikes one immediately, and, in the most vexing manner, destroys what little value the transcripts might otherwise have possessed.

WHAT CAN SHE DO? By Rev. E. P. Rae. (Edinburgh: Edmonston & Douglas.)

This is an American story, in which the writer attempts to depict with a highly moral purpose some of the sins and follies of fashionable life in New York. Three beautiful girls, cursed with a weakminded mother, and with a father who is a great speculator, whose one thought, apart from his mone tary transactions, is to secure his children wealthy husbands, are brought under a variety of evil influences, and, when suddenly reduced to poverty, are unable to bear up against the blow. The wealthy and fine-weather lover of the eldest daughter deserts her, and she endeavors to commit suicide. Zell, the youngest, is betrayed by a Mr. Van Dam, a roué, who has been allowed to visit at her father's house, and ultimately dies of consumption; while Edith, the second daughter, a girl of strong character, having learned wisdom from her sufferings, is carried scatheless through the storm. Some of the characters, and especially Hannibal, a negro servant, are drawn with some skill, and the story, though in parts crude

and exaggerated, may be read with pleasure by a reader who is not disposed to be critical. In a literary point of view, "What Can She Do?" has no claim to attention, but the writer explains that his purpose in writing the book "is not to armuse, to create purposeless excitement, or secure a little praise as a bit of artistic work," and we suppose, therefore, that an unfavorable judgment of the volume as a work of fiction will cause him no regret.

ENGLAND AND THE ENGLISH. By Lord Lytton. (London and New York: Routledge & Sons.)

This work is one of the late Lord Lytton's early publications. It appeared in 1833, and never passed beyond a second edition. To most readers it will be probably a new book, and the publishers have done wisely to print it in a popular form. The volume abounds with suggestions, and we are frequently struck by the fertility of the author's mind. Many of the ideas thrown out forty years ago by Sir Edward Lytton Bulwer have been since translated into facts. What he proposed other men have accomplished, a proof that the author, even in early life, did not merely represent his age, but was in advance of it. In "England and the English" he points out, what has been since frequently demonstrated, that the system of public charities requires the wisest legislative provisions, lest it conspire with the poor laws in the destruction of national morality. He advocates co-operation, denounces what in the House of Commons he called "taxes upon knowledge," shows the terrible evils of the factory system before the "hands" were protected by legislative enactments, and especially demands this protection for women and children. It is pleasant to remember, as we turn over these pages, that several of the abuses pointed out by the writer are no longer in existence. In some respects the book is necessarily out of date, and yet it is well that we should be reminded of the social evils we have overcome, as well as of others which, owing to prejudice or interest, still maintain a flourishing existence. Readers who care nothing for such matters, will find food for thought and much entertainment in the writer's sketches of character, and in his notes on art and literature.

OBITUARY.

Corsat.—On the 26th of September, Switzerland's barber-poet, Philippe Corsat, died at Geneva. He was a native of Pully, near Lausanne, where he was born in 1809. Some of the best songs in the French language are from his pen, and a proposal was recently made to publish them in a volume. To this the poet consented, but unfortunately he had not kept copies of several of his productions, and an appeal to holders of his songs was not sufficiently responded to. It would have been more to Corsat's fame if he had kept to his shaving shop, and continued to delight by the exquisite productions of his muse. But he was induced to quit his calling by the solicitations of political friends, who thought the witticisms of the shop

would be well received by the public at large. Corsat and his friends accordingly started a Swiss Punch, or Chariwari, under the name of The Carillon of St. Gervais. It has had a considerable patronage amongst political refugees, French Communists, and Ultra-Radicals and it has been prohibited in France. But its violent personalities, and often very objectionable caricatures, have not added to Corsat's literary fame. For many of these things we believe Corsat was not personally responsible. Notwithstanding the character of Carillon, it has not estranged those who knew intimately the barber-poet. In private life he was respected by a large circle of friends, and his public funeral was attended (officially) by several members of the Government of Geneva, and by the Masonic Lodge of which he was a member; more than 2,000 were present. It is proposed to erect a monument to his memory, and it is hoped that the contributors will think only of the barber-poet, his talents and his virtues, and put aside all political feelings.

Fruchaud.—We note that the French papers announce the death of the learned Archbishop of Tours, Mgr. Fruchaud, an author of theological and historical works of considerable importance. Mgr. Fruchaud succeeded Mgr. Gibert to this Archiepiscopal see in 1870, when that prelate was translated to Paris. He was in his sixty-third year.

Geiger .- In the death of Dr. Abraham Geiger, the distinguished Biblical critic and Oriental scholar, progressive Judaism loses one of its foremost champions. Among the many tributes paid to his memory, the most noticeable is that in the Berlin Gegenwart by Berthold Auerbach, a lifelong friend and admirer of the deceased. Zunz and Geiger may be regarded as the most eminent representatives of the new epoch in the history of Judaism which commenced with Moses Mendelssohn; and Geiger received his stimulus from the standard works of Zunz, who survives him. Auerbach passes but lightly over the numerous works of Geiger, the most important of which are: "Lehrund Lesebuch zur Sprache der Mischna," "Urschrift und Ubersetzungen der Bibel in ihrer Abhängigkeit von der innern Entwickelung des Judenthums," and 'Das Judenthum und seine Geschichte," and lays particular stress upon the merits of Geiger as a reformer and a rabbi. He does not, however, do justice to the important services rendered by Geiger at the rabbinical conferences at Brunswick, Frankfort, and Breslau, which were brought about mainly by his exertions.

Kernot.—Henry Kernot, whose death we have to announce, was for forty or more years well known in the bibliopolistic circles of this city. After an apprenticeship among the London dealers in literary wares he came to this country and entered the then popular and flourishing house of Wiley & Putnam. At a later period he was for some time the proprietor of a handsome shop of his own on Broadway; was afterward with the Appletons, and with Mohun & Ebbs, and for the past few years has been with the firm of Scribner & Co. So far as a dealer's knowledge of books (usually confined to their titles, prices,

and publishers) is concerned, it may be safely said that he was one of the most accomplished of our bibliopolists, as he was certainly among the most venerable and obliging. Mr. Kernot recently appeared in an entirely new character, that of an author, having compiled with great care a very curious catalogue entitled "The Bibliotheca Diabolica," which we noticed on page 121 of our last. The brochure contains a very extensive list of titles of the literature of diabolism, with numerous interesting notes and quaint quotations, and twelve curious illustrations of the "Auld Nick" of various ages and centuries. Among a few omitted titles we may mention Priest's "History of the Fallen Angels," (Albany, 1837;) "The Parlyame t of Devyiles," (London, 1509;) and Skedd's "Existence and Agency of Fallen Spirits," (Boston, 1828.)

Madox-Brown.—The death of Oliver Madox-Brown, in his twentieth year, cuts short a career of unusual promise. For some years past Mr. Brown had exhibited pfctures displaying much talent. Recently, however, he had quitted the brush for the pen and wrote "Gabriel Denver," a remarkable work of fiction for a boy of eighteen. We understand he has left other works behind.

Marsh-Caldwell.—The death is announced of Mrs. Anne Marsh-Caldwell, of Linley-wood, Staffordshire, better known by her former name of Mrs. Marsh, the authoress of "Emilia Wyndham" and many other well-known works of fiction. Mrs. Marsh-Caldwell was the fourth daughter of the late Mr. James Caldwell, of Linley-wood, sometime Recorder of Newcastle-under-Lyne, and was born towards the end of the last century. She published her first work, "Two Old Men's Tales," in 1834.

Miller .- We regret to note in the London papers the mention of the death of Thomas Miller, a literary man of considerable celebrity, who was known as the Gainsboro' poet. He was born in 1807, and was originally a ploughboy, but his genius for writing soon becoming evident, he was sent to school, and at an early age made a name as a rural poet of remarkable sweetness. Thomas Miller was the author of a considerable number of books, the first of which, "The Songs of the Sea Nymphs," procured for him the notice of Lady Blessington, Thomas Moore, and caused Rogers, the poet and banker, to assist him to start as a publisher. He was the author of several three-volume novels, of which "Gideon Giles" and "Godfrey Malvern," were the best known. He was also a contributor to the *Illustrated* London News, Athenaum, Household Words, Chambers' Journal, and wrote some leading articles for the Morning Post. His "Country Books and Sketches" are his best-known works, of which "A Day in the Woods" first made his name known to the public. This was followed by others on the same subject-"Beauties of the Country," "Rural Sketches," "Country Scenes," and a volume of poems, "The Village Queen," etc. He was the friend of many eminent men, and it is painful to learn that his last years were passed in the midst of great pecuniary embarrassments. Both Macaulay and Tennyson wished to obtain for him a civil service pension,

but neither succeeded, although there was little trouble in getting one for Martin Tupper.

Procter (Barry Cornwall).—Bryan Walter Procter, Poet and Barrister at Law, but better known as "Barry Cornwall," died at 32 Weymouth street, London, England, on October 9, aged 85. Some of his lyrics—notably "The Sea, The Sea," "King Death," and the "Best of all Good Company"—are as well-known as any of Dibdin's. Procter was a song writer, and something else—a kindly, amiable man, and a graceful biographer; as witness his memoirs of Charles Lamb and Edmund Kean. His real name was scarcely known to the ordinary public till after the success of his gifted daughter, Adelaide Anne Procter, became the talk of the town; but no list of English poets can henceforth be issued without honorable mention of both poet and poetess.

In these days, when people are forgetting Byron, it may not be amiss, and yet we feel half ashamed to do it, to quote the lines in "Done Juan" referring to "Barry Cornwall." Some persons, on the publication of "Dramatic Scenes," imagined that the author would prove a second Byron, minus the "Satanic" element. Consequently, in the eleventh canto of "Don Juan," when speaking of contemporary

poets, Byron wrote:

Then there's my gentle Euphues; who, they say, Sets up for being a sort of moral me; He'll find it rather difficult some day To turn out both, or either, it may be.

A correspondent sends us the following extracts from a letter of Barry Cornwall:

Richter.—Father Richter, Canon of St. Gaetan's Basilica, Munich, is dead. He was the greatest living linguist, and is well-known to have spoken and written fluently seventy languages.

Taschereau.—The death is announced from Paris of M. Taschereau, late Director of the National Library. He was specially entrusted with the preparation of the catalogues, and was known in literature by his editions of Molière, Boufflers, and the correspondence of Grimm and Diderot, and by his histories of the life and writings of Molière and Corneille.

Twistleton.—We have learnt the death of the Hon. Edward Twistleton, best known by his work—"Handwriting of Junius, Professionally Examined by Mr. C. Chabot, with Preface and Collateral Evidence by the Hon. E. Twistleton," a book which, for a time, seemed to revive the courage of the Franciscans; but proved but a weak support for an im-

possible theory. He performed a more substantial service to literature and Science in his "Tongue not Essential to Speech," which appeared in 1873.

Wheeler .- William A. Wheeler, Assistant Superintendent of the Boston Public Library, and widely known through his lexicographical work, died at his home in Roxbury, October 28, aged thirty-nine. After teaching a few years, he became Dr. Worcester's assistant in compiling his great dictionary, and, with the aid of Richard Soule, subsequently prepared the book known as Worcester's spelling book. In 1860, having removed to Duxbury, he entered into arrangements with the Merrimans to revise Webster's dictionary, thus having, at different times, been engaged on both the great American lexicons. It was in this connection—the revision of Webster's dictionary-that he prepared, what is probably his most elaborate work, his "Dictionary of the Noted Names of Fiction." Other works revised and edited by him were: Hale's "Brief Biographical Dictionary, and "Dickens Dictionary," and at the time of his death he was at work on a "Cyclopædia of Shakespearean Literature." Since 1868, Mr. Wheeler has been connected with the Boston Library, most of the time as Assistant Superintendent, having special charge of the catalogue department. his Shakespearean Cyclopædia, he lett unfinished an index to the principal works of ancient and modern literature, to be called "Who Wrote It?" and a revised catalogue of Mr. Ticknor's library. Mr. Wheeler has been so useful a man in book knowledge, that the many persons who have met him professionally wil as deeply regret his death as most personal friends. Mr. James L. Whitney, the principal assistant of the library, succeeds him in the assistant superintendentship.

WISCONSIN LITERATURE.

By J. SABIN.

Report and Collections of the State Historical Society of Wisconsin. Edited by Lyman C. Draper, LLD. Madison, Wisconsin, 1855-72. 6 vols., 8vo.

A History of Madison, the Capital of Wisconsin; including the Four Lake country, to July 1874, with an Appendix of Notes on Dane County and its Towns. By Daniel S. Durrie, Librarian of the State Historical Society of Wisconsin. Madison, Wisconsin, 1874. 8vo pp. 420. 10 Photographic Plates.

Catalogue of the Library of the State Historical Society of Wisconsin. Prepared by Daniel S. Darrie, Librarian, and Isabel Durrie, Assistant. Madison, Published by Order of the State, 1873. 2 vols., 8vo, pp. 639; 719.

The northwestern tourist needs not to be told that Wisconsin in the matter of rivers, lakes, woods, hills, and forest streams, presents very many attractions,

but unless he has made a special visit to its capital-Madison-he will not have realized that its location is one of the most beautiful in the United States. It stands on rising ground, and is nearly one hundred feet above the level of the surrounding country, and on three of its sides it is bordered by beautiful lakes of an enjoyable capacity, lakes which are suggestive of pleasant sport both in the matter of fishing and of boating, and if need be, of bathing. Lakes where you may venture to row a skiff without fear of being swamped by a steamer, or overwhelmed by the waveslakes clear as crystal in which you may see disporting the various members of the finny tribe, and where with hook, line and boat, you may, if it so please you, spend the live-long day in doing nothing but sport after this dolce far niente manner, and if the day be clear as it is apt to be in this latitude, let us commend you to a row across Lake Mendota, take a supper at the hotel, which was formerly a water-cure establishment, and then go and throw yourself on the bank of the lake and watch the sun as he sets behind the grandly looming dome of the capitol, and if you have any eye for the beautiful, you will see a sight the memory of which will never fade.

The domes of St. Peter at Rome and of St. Paul's Cathedral at London, are doubtless larger and grander—but they are neither of them placed on a natural pedestal nearly one hundred feet high, like this at Madison, and when the sun as he is setting casts over it the rich red hues which are again reflected in the limpid waters at your feet, you will have realized a more striking view than either of its rivals of Rome or London present, and can which we shall never forget. It is to the history and description of this beautiful City of Madison that Mr. Durrie has given his attention, and to the tourist and the resident alike, the volume should possess special interest. It is well written, neatly printed, and so far as photographic illustrations can be commended is well illustrated. Mr. Durrie has long resided in the city and with unusual facilities at his command has produced a local history which is a model of its kind.

We hope, however, that if it reach a second edition, good woodcuts may be permitted to take the place of the photographic plates, which will probably fade away in ten years or less.

After the tourist shall have taken in the beauties of the locality, he will perhaps be surprised to be informed that within his reach and for his use, if he need it, this same city contains the "State Historical Society of Wisconsin," whose cabinet of curiosities is at once interesting and extensive, but whose library in particular is more especially worthy of notice. It will doubtless astonish the reader when we say that so far as a "State" institution is concerned, that the library is the largest in the United States, except that of New York at Albany—of course we use the term in its limited sense of a "State" institution.

It is a melancholy fact that most of the "State" libraries are confined to collections of public documents and law books, but here is a library which is well nigh complete in certain departments and those departments are peculiarly American or local. Of course all or nearly all that pertains to the State is here to be found; then all that concerns the great Northwest is well represented, and in the matter of American genealogical works, and town histories, the collection is especially rich and almost rivals the great collections at Washington and Albany. English county histories are also represented in a minor degree, and the aim of its intelligent directors is to make this department more complete. The number of old newspapers The catalogue of this is very great. library forms two large octavo volumes and describes nearly 60,000 books and pamphlets. It is specially valuable as being not only an index to most of our local history and genealogy, but as also indexing and making known the contents of those voluminous publications of our various historical societies which are simply designated "historical collections." The preface very properly remarks that "Many valuable articles upon important subjects are thus brought to the notice of the general reader, who otherwise would probably have remained ignorant of them." Mr. Durrie and his daughter have done the work intelligently, and by a system of cross reference have rendered the finding of the books a comparatively easy task—of course there are mistakes—a perfect catalogue does not exist. Henry Stevens has well said that "if you want the conceit' taken out of you, make a catalogue." In this catalogue many of the errors are typographical, the accents on the French and Spanish words are generally conspicuous by their absence, perhaps the resources of a country printing office did not include them, but the greatest defect is that the printer in order to make fat has used dashes instead of repeating the proper names, the result is sometimes curious if not amusing.

Thus we have Adam (William), two items, one is by an American the other by an Englishman; on page 29 the head line is Almanack de l'Algerie, it should be Almanac; on page 91 three individuals are placed in Bankruptcy who were probably solvent; on page 92 Barbaroux (C. O.) is indented under Barbarities; on page 159 Broom, a town in New York, is made to appear as a person; on page 173 two Edmund Burkes are compounded into one, and on page 177 Judge B. F. Butler of New York is mixed up with General B. F. Butler of Massachusetts, indeed this kind of error is frequent. The typographical appearance of the work would have been much improved by printing the place of publication of each work in italics.

The printed collections of the Society now extend to six volumes, and embody a vast amount of information relative not only to the State but to the North-west in general. These collections are not only edited by Dr. L. C. Draper, but a large proportion of their valuable contents is due to the enterprise of this estimable gentleman, to whose superintendence, research, care and industry the people of Wisconsin are under many obligations. Indeed it is mainly owing to him that the library is what it is, for he has a hawk's eye for a catalogue, and picks out the desired work and secures it in less time than many a committee would take to consider the propriety of getting it

We hope we shall not be considered impertinent if, after availing ourselves of his hospitality, we also direct attention to his own collection of books and documents. Of the former he has all or nearly all that relate to the North west, the war of 1812 and the Black Hawk war. Of the latter the quantity is as surprising as the quality is important. We do not know Dr. Draper's

special religious views, but we are sure he is a trinitarian in our sense, he certainly worships three names connected with western history, to neither of whom does he think justice has been done, viz.: George Rogers Clarke, General Sumter and Daniel Boone. Concerning these three heroes his collections of manuscript and fugitive documents are immense. They have been procured by much travel, and not a little money, and it is hoped that he will be induced to give to the world the result of his investigation without waiting to accomplish more. It is four or five years since we last saw the collection, and then Dr. D. was just as enthusiastic on the subject as he had been years before, waiting to add and to polish and to complete his researches, and as he related his journeying and his researches, one realized that such a man was indeed made for an historian.

It is much to be regretted that he is so diffident of his own qualifications as a writer that he hesitates to print what he knows so much better than any one else, and we hope if no other effect results from our note it will induce somebody to persuade Dr. Draper to do his duty in this respect, and to let us have the result of his great labor in his own good language without any of the assistance of the professional book maker, who seeks merely to produce a book that will sell without regard to its real worth. We are the more urgent in this matter because life is uncertain and even Dr. Draper may die with his work unfinished, and such a loss would be a calamity. Our wonder was, as he told us in a long walk to his former residence near Madison, that a man of his slight physique could have accomplished a tithe of his workwhich involved among other labors pedestrian trips of many thousand miles.

In terminating our remarks we cannot avoid expressing our gratification that so small a city should be so rich in possessions generally appertaining to the most wealthy corporations, associated with ideas of high refinement—and, at the same time, expressing our hopes that at no distant day some at least of the wealthy cities, less than a thousand miles from New York, may be stimulated to a laudible rivalry in the collection of books in the departments which are so prominently represented in the library at Madison.

LINES TO BARRY CORNWALL.

BY ALGERNON CHARLES SWINBURNE.

I.

In vain men tell us time can alter Old loves or make old memories falter, That with the old year the old year's life closes. The old dew still falls on the old sweet flowers, The old sun revives the new-fledged hours, The old summer rears the new-born roses.

II.

Much more a Muse that bears upon her Raiment and wreath and flower of honor, Gathered long since and long since woven, Fades not or falls as fall the vernal Blossoms that bear no fruit eternal, By summer or winter charred or cloven.

III.

No time casts down, no time upraises, Such loves, such memories, and such praises, As need no grace of sun or shower, No saving screen from frost or thunder, To tend and house around and under The imperishable and peerless flower.

IV.

Old thanks, old thoughts, old aspirations,
Outlive men's lives and lives of nations,
Dead, but for one thing which survives—
The inalienable and unpriced treasure,
The old joy of power, the old pride of pleasure,
That lives in light above men's lives.

The occasion of these lines being composed is explained in the subjoined note of Mr. Swinburne to the late Barry Cornwall:

"My Dear Sir—I send you s me verses, written a day since on reading Charles Lamb's sonnet to you, and remembering what you said (in jest) to Mr. Bayard Taylor and myself, the other day, about your poetry being now less well-known than it had been. My tribute is less worth having, but not less sincere; so perhaps you will take it, and excuse it as what it is, an improptu. Yours very truly,

"ALGERNON C. SWINBURNE.

4 To B. W. Procter (Barry Cornwall), Sept. 1, 1868."

CHAMBERS' ENCYCLOPÆDIA,

THE ORIGINAL Versus THE AMERICAN EDITIONS.

We have received an "editorial statement" from Messrs. W. & R. Chambers, of Edinburgh, having reference to a forthcoming new edition of their Encyclopædia. It appears that Messrs, Lippincott, of Philadelphia, obtained from Messrs. Chambers

"duplicate stereotype plates of the work," so that there might be a simultaneous issue in the United States and in England. But, after a while, the American publishers "began to make extensive alterations," even in the statements and opinions, at the same time keeping the name of Messrs. Chambers upon the title-page, and so making them and their editor responsible for what they themselves regarded, and regard, as erroneous, mischievous and scandalous. Here is one instance of the maltreatment:

FREE TRADE (Original Edition).—"This term, when used so late as twenty years ago, expressed a disputed proposition, and was the badge of a political party; it now expresses the most important and fundamental truth in political economy. From its simplicity, it affords, to those who expect to make political economy an exact science, the hope that they have obtained an axiom. But it has in reality been established as the result of a double experience—the one being the failure of all deviations from it, the other the practical success of the principle during the short period in which it has been permitted to regulate the commerce of the country."

FREE TRADE (American Edition), "a dogma of modern growth, industrious, taught by British manufacturers and their commercial agents. The doctrine had no foothold in the policy of any civilized nation, and had no legislative birth until put forth by Sir R. Peel in 1846. . . Even the most strenuous advocates of the theory dare not put it to the test of experience in its fullness. The teachers, therefore, remain self-deceived. The cloistered sophists of their schools, and the propagandists of free trade are doubtless as learned as the sophists of any age, and practically as useless. Free-trade expressions need Americanising, as they are utterly hostile to our prosperity, and subversive of scientific truth. Whenever an advocate of this dogma, schooled in their errors, has found devolving upon himself the responsibility of dealing with practical questions, he finds their supposed cardinal truths as groundless as the mythical Arcadias and Utopias of romance The sophistries of free trade are put forth to lull the suspicions of the deluded purveyors to the wealth of England," etc.

Again-

PROTECTION—PROTECTION DUTY (Original Edition), "in Political Economy, terms applied to a practice, now in disuse in Britain, of discouraging by heavy duties and otherwise, the importation of foreign goods, under the notion that such a practice increased the prosperity of the country at large."

PROTECTION—PROTECTION DUTY (American Edition), in Political Economy, terms applied to a practice, found necessary in the United States, of discouraging, by heavy duties and otherwise, importation of foreign goods, it having been proved that such a practice increases the prosperity of the country at large."

And here is another in the article relating to Queen Victoria:

Original Edition.—"The progress made by the nation in the various elements of civilization, especially in that of material prosperity, has been unparalleled (see GREAT BRITAIN): and perhaps during no reign has a greater measure of political contentment been enjoyed."

American Edition.—"The progress made by the nation in the various elements of civilization, especially in that of material prosperity, has been unparalleled (see GREAT BRITAIN); but a growing discontent under her unequal institutions, and a progress towards republicanism, are plainly appaient." (Here follows an imputation concerning the Prince of Wales.)

Messrs. Chambers and their editor naturally object to acquiesce in such perversions of their own statements and opinions.

GOSSIP ABOUT PORTRAITS.

(Continued from page 115.)

V.—PORTRAITS AND PORTRAIT PAINTERS.

What an attractive work we should have could we collect anecdotes connected with the "sittings" to painters of celebrated men and women, or had artists preserved memorials of such sittings. It is true Pepys almost complains of the irksomeness of having his portrait painted: "To Hales's-and do almost break my neck looking over my shoulder to make the posture for him to work by." And many people seem to have had a great repugnance to having "their heads taken off;" but generally the sitter is desirous to please, and to be pleased; he is, in the case of the statesman or man of business, relieved from care, and agreeably resting at an unwonted time from his labors; it is the duty of the painter to "draw him out" in more ways than one, but without pretence; and with great painters and great sitters those hours in the painting-room ought to be among the most desired by the biographer.

De la Mottraye, in his letter to Voltaire respecting Charles XII. has some curious remarks about the portrait of the great Swede. He says that Charles could never be persuaded to give any painter a sitting, but when he was at Lund, Mr. Crafts, painter to the Royal Family, was sent thither by the Princess that he might paint The King, however, dehis portrait. clined, and commissioned Crafts simply to paint some of his horses. Crafts, though unused to such subjects, did his best, and the King used occasionally to visit him in his studio watching him finish his pictures. One morning he arrived unexpectedly, and saw on the easel his own portrait, which Grafts was craftily working at from memory. The painter removed it quickly, and placed it in a corner of the studio, and went on finishing one of the horses; but whilst he was so occupied, the King stole to the corner and cut the face of his portrait into pieces. Crafts appeared to take no notice, but when the King retired he put the pieces into a box, and on his return to Stockholm, he contrived to put them together, and to finish the portrait. portraits most like the King (les moins differens de l'original) have been taken from Lord Carteret has one copy and Mr. William Finch another, painted by Crafts himself. La Mottraye adds some curious particulars as to the habits of the King during his campaigns; his sleeping without a night-cap, never wearing slippers, standing "chapeau sous le bras," etc., most of which particulars are now as well known in connection with Charles XII. as the crossed arms and cocked hat as part of Napoleon. Here is a story, however, not so generally known. When this hero. singular and extraordinary in all respects, was encamped in Saxony, Count Flemming was sent to him by the King Augustus on some business of importance. It snowed fast as the carriage approached the Royal tent, but the Count, dressed in a new coat, and with a splendid long peruke. descended and rushed to pay his respects to his Majesty. The King, however, came out of his tent and gave him audience at the door, standing exposed to the snow that fell in large flakes. When at last a large pyramid of snow had formed on the Count's wig, the King said, "The snow continues—had we not better go in ?" "[have been thinking so, sire," said the Count, "for the last quarter of an hour." "Then why did you not say so?" "Because, sire, I thought your Majesty, standing without a hat and almost bald, wished to cool yourself!" "Well, well," said the King, "it is enough. We will go in!" A somewhat similar story to that of Charles of Sweden detecting the clandestine work of Crafts is told of Cromwell, who having been giving Samuel Cooper sittings for a miniature, one day found the artist copying it surreptitiously for himself. This unfinished miniature is now, with others by the artist, in the possession of the Duke of Buccleugh.

Among the most interesting memorials of this great artist (though "in little"), is one of his pocket-books, containing unfinished portraits, exhibited in the "English Loan Collection" of 1864. Here were no less than fifteen miniatures on ivory, more or less advanced, full of character and art-power. In Pepys' Diary we have many interesting details respecting portraits and portrait painters, and we are sure our readers, particularly if they are artists, will thank us for gathering many of these

together. How many portraits were taken of Pepys we know not, but there must have been several. He also had a cast in plaster taken of his face, from which a bust was made. This must have been more disagreeable than almost breaking his neck, and he complains of having to smear his face with pomatum. Prefixed to his "Naval Memoirs," 1690, his portrait is engraved by R. White after Kneller. There is also a smaller one by the same engraver, and, recently, others have been engraved for Lord Braybrooke's editions of his "Diary." In his Diary, under the date of Feb. 20, 1661-2, we find the first mention by him of a portrait. "Went by promise to Mr. Swill's, and there sat the first time for my picture in little, which pleaseth me well." We can find no mention of a Mr. Savill, a painter of this time, and it is probable we should not think so much of the portrait as did Mr. Pepys, who at this period knew little of painting; and as to being a judge of the likeness, no one is allowed to be a judge in his own case. As Pepy's advanced in years and prosperity, he became a better judge of art, and was able to indulge his taste for it. The following extracts give a life-like account of the progress of himself and wife among the portrait painters. "1665-6, Feb. 15, Mr. Hales began my wife's portrait in the posture we saw one of my Lady Peters, like a St. Katherine. [In 1828 in the possession of S. P. Cockerell, Esq., and engraved for the Memoirs]. While he painted, Knipp,* and Mercer, † and I sang."

"March 3. To Hales's, and there saw my wife sit; and I do like her picture mightily, and very like it will be, and a brave piece of work. But he do complain that her nose hath cost him as much work as another's face, and he hath done it finely indeed."

"March 15. To Hales's, where I met my wise and people; and do find the picture, above all things, a most pretty picture, and mighty like my wise: and I asked him his price: he says £14, and the truth is, I think he do deserve it."

"17th. To Hales's, and paid him £14 for the picture, and £1.5s. for the frame. This day I began to sit, and he will make me, I think, a very fine picture. He promises it shall be as good as my wife's, and I do sit to have it full of shadows, and do almost break my neck looking over my shoulder to make the posture for him to work by."

"24th. After the Committee up, I had occasion to follow the Duke [of York] into his lodgings, into a chamber where the Duchesse was sitting to have her portrait drawn by Lilly, who was then at work. But I was well pleased to see that there was nothing near so much resemblance of her face in his work, which is now the second, if not the third time, as there was of my wife's at the very first time. Nor do I think at last it can be like, the lines not being in proportion to those of her face."

"30th. To Hales's, and there sat till almost quite dark upon working my gowne, which I hired to be drawn in; an Indian gowne."

"April 11th. To Hales's, where there was nothing found to be done more to my picture, but the musique, which now pleases me mightily, it being painted true."*

"1668, March 29. Harris [the actor] doth so commend my wife's picture of Mr. Hales's that I shall have him draw Harris's head; and he hath also persuaded me to have Cooper draw my wife's, which though it cost £30 yet I will have done."

This portrait of Harris was engraved in

^{*} Mistress Knipp was an actress apparently of some repute and respectability. Her name appears among the performers at the "King's house" up to

<sup>1677.
†</sup> Mercer was Mrs. Pepys' maid, with whom her master seems to have taken great delight in teaching her to sing, he himself being no mean proficient in the art. But Mrs. Pepys did not "seem to see it" in the same light as her 'caro sposo'. Under the date of 1660, July 30th, that warm and pleasant time in England, he writes "Thence home: and to sing with my wife and Mercer in the garden [his 'custom of an afternoon,' see July, 14, &c.], and coming in I find my wife plainly dissatisfied with me, that I can spend so much time with Mercer, teaching her to sing, and could never take the pains with her. Which I acknowledge, but it is because that the girl do take musick mighty readily, and she do not, and musick is the thing of the world that I love most, and all the pleasure almost that I can now take. So to bed in some little discontent, but no words from me."

^{*} This picture, lately in the possession of Samuel Pepys Cockerell, Esq., was exhibited at Manchester in the Portrait Gallery arranged by Mr. Peter Cunningham in 1857, by whom it was purchased at Christie's, and of whom it was bought for the English National Portrait Gallery.

mezzotinto, an impression from which may be seen in the Pepysian Collection at Cambridge. Only one other impression is known to exist, of which "more anon."

Where is the original picture?

"1668, March 30. By coach to Common-garden Coffee-house, where by ap pointment I was to meet Harris; which I did, and also, Mr. Cooper the great painter, and Mr. Hales. And thence presently to Mr. Cooper's house to see some of his work, which is all in little, but so excellent as, though I must confess I do think the coloring of the flesh to be a little forced, yet the painting is so extraordinary as I do never expect to see the like again. Here I did see Mrs. Stewart's picture as when a young maid, and now just done before her having the small-pox, and it would make a man weep to see what she was then, and what she is likely to be, by people's dis-Here I saw my Lord course, now. Generall's picture and my Lord Arlington's, and Ashley's, and several others; but among the rest one Swinfen that was Secretary to my Lord Manchester, Lord Chamberlain, dona so admirably as I never saw anything; but the misery was, this fellow died in debt and never paid Cooper for his picture; but it being seized on by his creditors among his other goods after his death, Cooper says that he did himself buy it, and give £25 out of his purse for it, for what he was to have had but £30."

"July 8th. So home to dinner; and then with my wife to Cooper's, and then saw her sit; and he do extraordinary things indeed. He is a most admirable

workman and good company."

"19th. Come Mr. Cooper, Hales, Harris, Mr. Butler that wrote Hudibras, [did Mr. Secy. Pepys say he could see no wit in the poem?] and Mr. Cooper's cosen Jacke; and by-and-bye come Mr. Reeves and his wife, whom I never saw before. And there we dined; and company that pleased me mightily, being all eminent men in their way. Spent all the afternoon in talk and mirth, and in the evening parted."

"Aug. 10th. To Cooper's, where I spent all the afternoon with my wife and girl, seeing him make an end of her picture, which he did to my great content, though not so great as, I confess, I expected, being not satisfied in the greatness of the resem-

blance, nor in the blue garment; but it is certainly a most rare piece of work as to the painting. He hath £30 for his work, and the crystal and gold case comes to £8. 354d; and which I sent him this night

that I might be out of debt."

Cooper's miniature of Pepys himself is now in the important Collection of His Grace the Duke of Buccleugh. Evelvn gives us a curious insight into the practice of Cooper in taking likenesses for medals. He says (Jan. 10, 1662), "Being called into his Majesty's closet when Mr. Cooper ye rare limner, was crayoning of the King's face and head, to make the stamps by for the new mill'd money now contriving; I had the honor to hold the candle whilst it was doing, he choosing the night and candle-light for yo better finding out the shadows During this his Majesty discours'd with me on several things relating to painting and graving."

Evelyn was, we need scarcely say, a great patron of portrait painters. Here are a few of his portraits (perhaps all), men-

tioned by himself:

"1626. My picture was drawn in oyle [aged about 6 years] by one Chanterill, no

ill painter."

1641. In this year [aged 21] he had one painted by Vanderborcht, and gave it to his sister.

"1648, July 1. I sate for my picture, in which there is a Death's head, to Mr.

Walker, that excellent painter."

"1650, June 13. Aged 30. I sate to the famous Sculptor [i. e. engraver] Nanteuil, who was afterwards made a knight by the French King for his art. He engraved my picture in copper, [which was used for the to edition of the Memoirs]. At a future time he presented me with my own picture all done with a pen; an extraordinary curiosity."

"Oct. 8. 1685. I had my picture drawn this week by the famous Kneller."

[It is engraved in the Memoirs].

"1689, July 8. I sat for my picture to Mr. Kneller, for Mr. Pepys, late Secretary to the Admiralty, holding my 'Sylva' in my right hand.* It was on his long and

^{*} Mr. Bray, in the edition of the Memoirs, 1819. says, "this is now at Wotton. A copy of it was given by the late Sir Frederick Evelyn to the Earl of Harcourt a few years ago." Either one of these, or another copy, or a repetition by Kneller, is in the

earnest request, and is placed in his library. Kneller never painted in a more masterly manner."

(To be continued.).

BIBLIOPHILISM.

THE RARE AND UNIQUE BOOKS IN THE LIBRARY OF MR. E. G. ASAY, OF CHICAGO.

A COLLECTION OF WORKS IN MANY RESPECTS UNEQUALLED IN THIS COUNTRY—EDITIONS NEW AND
OLD, HOW THEY WERE PRODUCED—SCARCE AND
NOTED AUTOGRAPHS AND ENGRAVINGS—THE TRADE
IN CURIOUS BOOKS, AND A BIBLIOPHILE'S MEANS OF
OBTAINING THEM.

BY DAVID GRAY.

The accompanying interesting article we have great pleasure in reproducing, in extenso, from The (Chicago) Daily Inter-Ocean of Wednesday, November 25, 1874:

FIRST ARTICLE.

Years ago, before the great fire, one of the chief attractions of our city to people of cultivation and refinement, was its splendid private libraries. those days money was plenty, and it was easy enough to indulge in that æsthetic taste which runs in the direction of rare, curious, and valuable books. But times have somewhat changed in this regard, as in everything else. Some of the finest collections were destroyed in the great fire; one or two of the more noticeable have been sold, and scattered among hundreds of purchasers. While we have not, of late, however, heard so much of particular collections, it is a noticeable fact that, far from any falling off in the interest of general buyers, the book trade maintains altogether a flourishing condition, showing that there is no falling off in the popular appreciation of good books.

BRIEF REFERENCES TO SOME OF OUR NOTED CHICAGO LIBRARIES.

One library which attracted much attention, but which became a prey to the flames, was that of Mr. E. B. McCagg, which comprised about 3,000 volumes. It was noticeable from containing some very scarce and valuable works, among which may be mentioned a nearly complete set of "The Jesuit Relations," in the original editions; "Debry's Voyages," in nearly 100 large folio volumes, and the finest set of "Purchas" ever brought to this country. Mr. McCagg's collection was especially rich in "Americana," containing hundreds of works throwing light upon the early history of this country.

Collection of the Royal Society. It is engraved in the "Memoirs."

Mr. Perry H. Smith also lost his valuable library, which was especially strong in the direction of illustrated books, and was a very valuable miscellaneous collection.

Perhaps the library concerning which the most was said in those days, was that of Mr. John A. Rice. It contained several world-renowned worksbut I am unable to give the total number of his volumes. Among the more rare of his rarities, was "Elliott's Indian Bible," which cost him well on toward \$1,000. It was supposed to be about the only perfect copy in existence. No man living could read a word of it. The same thing can be doubtless said of it for all time to come. But he finally sold his collection at auction, when this mass of unreadable and untranslateable jargon was taken by some fortunate bidder at \$1,050. He had a copy of "Dibdin's Continental Tour," originally in three volumes, but extended to six by the insertion of portraits, engravings, etc, which brought the handsome sum of \$1,920. In works upon America it was the richest collection ever sold in this country. The proceeds of the sale amounted to \$46,262.69, and the catalogue alone filled a large octavo of 556 pages. This of itself is an attractive volume, more intrinsically valuable, as showing what stores of choice literature are in existence, than a cartload of such Indian Bibles! This catalogue is a marvel of fine printing, and is the handsomest and completest specimen that has ever emanated from Sabin's press, and he is noted for his skill and taste in this direction. Why the collectors of books come to acquire such queer tastes is one of those mysteries of the mind which is unexplained, or, to quote the words of Dundreary, "what no fellah can find out." But Mr. Rice's splendid library was sent off to New York City, where it was sold under the hammer, there being some "2,689 lots," and when it disappeared its owner took up an altogether different hobby-horses It is a matter to be ever regretted that this library had not been preserved as public property by the city, but its sale doubtless saved it from the flames.

Mr. Henry Munroe has a very fine miscellaneous collection, among which is a rare set of Dibdin, and many other very choice things.

One day last summer, out on the plains of Colorado the Rev. Dr. Collyer gave me some account of the very unique and valuable collection of Mr. E. G. Asay, the eminent lawyer of this city, and I determined to see it and present some notice of it to he readers of the Inter-Ocean. Circumstances delayed this consummation until a few evenings ago, and even then my examination of its multiplied stores was so hurried that I can give the reader but little idea of them. I will say, however, that it is a source of pride to me, as a Western man, to know that we have so rich and rare a collection of books here in Chicago, and I trust that eventually it may become a part of a well-regulated public library for the benefit of Western students and readers. Aside from his unique copies, and his scarce and valuable works, Mr. Asay possesses an excellent working library, rich in books of reference, and comprising the cream of modern and current literature. Scarcely any question can arise upon which he cannot at once refer to ample and reliable data. But it is not of this part of his collection that I proposed to speak, for all intelligent people are aware of what it takes to make up a library of this class. It is to the unique and scarce books that I shall confine my notice.

TWO SPECIALTIES OF THIS COLLECTION,

The special directions in which Mr. Asay's taste has been directed are to the collection of books illustrative of our national history—"Americana"—and English literature of the Elizabethan age. In each of these departments are some of the most rare and valuable works—both intrinsically and from association—that have ever been printed. We will turn our attention to the first; but like a certain pulpit orator, who once opened a sermon with those words "We shall say a few words before we begin," I must tell my readers

HOW BOOKS ARE MADE UNIQUE.

As I write for the general reader, and not for the bibliopoles and bibliomaniacs, who know all about it, and much more than I ever expect to learn, I will state briefly the manner in which certain books are made unique—that is to say unlike any other copies in existence, and unlike any others which can be produced. When any work of great value is passing through the press-sometimes at the instance of the publisher, but more generally at the suggestion of the collectors of rare books—a very few copies, often not more than three or four, are printed on large paper, and generally delivered to the subscriber in sheets. If the subject admits of illustrations, the holders of these copies gather from the four quarters of the globe all the drawings, engravings, autographs, etc., bearing upon the subject. These materials are nicely inlaid-i. e., fastened upon blank pages and bound up with the text. Thus, he who secures an autograph letter, or a copy of an engraving which cannot be duplicated, will have a unique book. Some of the enterprises of this character have become very celebrated. Thus, William E. Burton, the famous American comedian, was engaged for years in collecting the materials for a copy of Shakespeare which should not only be perfectly unique, but surpass anything that had hitherto been attempted or accomplished. It was the crowning glory of one of the finest libraries in this country. It was illustrated by Burton himself with a "prodigality of labor and expense that places it far above any similar work ever attempted. letter-press of this great work is a choice specimen from Nicoll's types, and each play occupies a sepa-These are accompanied by costly rate portfolio. engravings of landscapes, rare portraits, maps, elegantly colored plates of costumes, and watercolordrawings, executed by some of the first artists of the day. Some of the plays have over 200 folio illastrations, each of which is beautifully inlaid or mounted, and many of the engravings are very valuable. Some of the landscapes, selected from the oldest cosmographies known, illustrating the various places mentioned in the pages of Shakespeare, are exceedingly curious as well as valuable. In the historical plays, where possible, every character is portrayed from authoritative sources, as old tapestries, monumental brasses, or illuminated works of the age, well executed drawings, or recognized engravings. There are in this work a vast number of illustrations, in addition to a very numerous collection of water color drawings. In addition to the thirty-seven plays are two volumes, devoted to Shakespeare's life and times; one volume of portraits, one volume devoted to distinguished Shakespeareans, one to poems, and two to disputed plays, the whole embracing a series of forty-two folio volumes, and forming, perhaps, the most remarkable and costly monument in this shape ever attempted by a devout worshipper of the Bard of Avon. The volume devoted to Shakespeare's portraits was purchased by Mr. Burton at the sale of a gentleman's library who had spent many years in making the collection, and includes various effigies unknows to many laborious collectors. It contains upwards of 100 plates, for the most part proofs. The value of this collection may be estimated by the fact that a celebrated English collector offered its possessor £60 (over \$300) for this single volume.

I have made this extract from Dr. Wynne's work on the "Libraries of New York City," of which Mr. Asay has a unique large paper copy, to show the great pains and lavish expense with which our wealthy bibliophiles build up and illustrate these "labors of Burton died with his work unfinished, but his materials were sold for a very high price. I have heard it stated that the sum was \$1,000, but my own recollection is that it was three or four times that amount. Mr. Probasco, a Cincinnatti bibliophile, was the purchaser.* Whether he has ever caused the copy to be bound, I know not. But I can conceive that he may well turn from his task in despair of ever completing it, for the materials for such a work are constantly accumulating. More than that, a Variorum edition of Shakespeare, printed in more superb style than any of its predecessors, is now in course of publication, which few of the present generation will ever see completed. Each play, with its history and the annotations, fills a thick, large octavo, and they are only appearing at long intervals.

HOW OLD BOOKS REAPPEAR.

It is very singular how old books, out of print, and long forgotten, save by the few who are specially interested in bibliographical studies, are constantly coming to light. But in New York, Philadelphia, Boston, London, Berlin, Paris, and perhaps other great cities, there are dealers in second-hand books, who issue catalogues once a month, or oftener, of such new purchases as they have made. These catalogues are sent to buyers everywhere. Most of these lovers of good books-and it is harsh and unjust to call them "bibliomaniacs"-are interested in some specialty in literature. When one therefore sees a book noticed which he desires, he can order it through some of the reliable dealers in this country and be sure of getting it-unless some other person has got the start of him. Very few books have ever been published which do not occasionally "turn up" in these catalogues. Sometimes one who orders books from the catalogues will get "taken in" by defects in binding, or otherwise; but this is quite un-

^{*[}Mr. Gray is misinformed as to the Shakespeare having been sold to "Mr. Probasco, a Cincinnati Bibliophile." It was sold to a gentleman at Cincinnati, who is also a bibliophile, which latter appellation, no one well acquainted with Mr. Probasco, and the meaning of the term, would ever dream of applying.

Vide American Bibliopolist, volume V, p. 73.—Ed.]

usual. Ordinarily—except in case of scarce books the prices are very reasonable. Not only are books sold in this way, but also engravings, autographs, old coins, etc. The principal dealers in rare and secondhand books in this country are: J. Sabin & Sons, the head of which firm is a walking encyclopædia of bibliographical knowledge; J. W. Bouton, whose "wares" are ornate and costly; D. G. Francis, whose collection, new and old, always comprises many novelties; A. L. Luyster, whose place is remarkable for its neatness and order, and whose collection is notably large and varied-of New York City: J. Pennington & Son, of Philadelphia, who do a heavy importing business for customers who select from the English catalogues: in London, Bernard Quaritch, "the prince of them all;" Henry Sotheran, the polished and courtly gentleman; Thomas Arthur, Ellis & White, Pickering, son of the famous Pickering, and scarcely less noted than his father, and James Toovey, a Catholic gentleman of rare and elegant culture. In Paris, Messieurs Caen, Fontaine and Tross; Berlin, Asher; Leipsic, Brockhaus-or rather his successor, for he has died quite recently. You may often see rare old books at Jansen, McClurg & Co.'s, of this city, and at Appleton's in New York-but that branch of the trade is mainly in the hands of men who have followed it all their lives. Libraries are constantly sold at auction, or forced to private sale, which gives them the opportunities for replenishing their stocks. Few books of merit fail sooner or later to pass through their hands-excepting those which are in public libraries. So sure is this to happen that I can readily credit the statement that an English dealer once refused to sell a rare book to an American gentleman -for the reason that, if the book should cross the ocean, he (the dealer) would never get another chance to sell it at a profit! This may be a little gratuitous advertising for those old gentlemen of the book-worm persuasion, but is altogether interesting to outsidèrs, nevertheless.

Recurring to Mr. Asay's "Americana," one of the gems of this collection-for so it will be ever regarded by all patriotic Americans--is the copy of Jefferson's "Notes on Virginia," which was owned by that great philosophic statesman himself. It is full of marginal notes and annotations in the distinguished author's own handwriting If it were ever in contemplation to reprint the work, this copy would of necessity form the basis of the new edition. At one time it was valued at \$1,000, though it was purchased by Mr. Asay at about one-fifth of that sum. It is bound in fine old calf, is well preserved, and a "full abstract of title" accompanies it, which places all the facts claimed in regard to its first ownership beyond question. It is a treasure of which even the the nation might well be proud, and it ought to be purchased by the government, and placed in the library of Congress. It was printed in London in 1787, and is wholly uncut.

"Facts and Documents Relative to the Death of Alexander Hamilton" is a very scarce work from the pen of Colman who preceded William Cullen Bryant in the editorship of the New York Evening Post. It contains an excellent but very scarce medallion portrait of Hamilton; is an 8vo, uncut, and dates from 1804.
"Backus' History of New England," published

from 1777 to 1809, consists of four volumes royal

octavo, uncut, and cost the handsome figure of \$40 per volume.

"Burk's Virginia" is also comprised in four octavos, was published from 1804 to 1816, and is specially rare and valuable. In its day, it was a work of much importance.

Vaughan's "Golden Fleece" is a curious old book, which first saw the light in 1676. Its aim seemed to be the strengthening of commercial bonds between

the mother country and her American colonies.
"The Conquest of Peru," by Sarate, is one of those contemporary works which furnished the mateterials for subsequent histories. It dates from 1581, and is a superb and well-preserved copy.

Hakluyt's two best-known works-"Historie of the West Indies," and the first edition of his "Voyages"-are also interesting features of this collection. The latter is noteworthy from the fact that there was published with it the best map extant in the sixteenth century, which represented the utmost limit of the geographical knowledge of that day. Hakluyt's works have always enjoyed a just celebrityand they are now scarce and command high prices. The first named is without date; the "Voyages" were published 1589–1600.

Gibbs' "History of the Administration of Washington and Adams" is an unique copy. It is a medium-sized octavo, but has been extended by the insertion of much rare and valuable materialamong other things, an autograph letter from Pater Patriæ himself. It also contains many scarce and valuable portraits of Washington and Adams, as well

as of many other revolutionary worthies.

Superbly bound in two thin quartos are several letters from Washington. The "Valley Forge" letters, December 22 and 23, 1777, are in the handwriting of Hamilton, and signed by Washington; while the "White Plains" correspondence is all in Washington's well-known hand, and bears the following dates: Sept. 12, 1778, Oct. 3, and Dec. 18 of the same year.

One of the most interesting books in this department is Dawson's "Papers Relating to the Capture of Andre." Yonkers: 1866. Only twenty six copies were "privately printed." It contains all the known portraits of Andre, one of which is embellished with his scarce and most highly-prized autograph, together with all the engravings illustrating his capture, trial and execution. Its value is further increased by the addition of portraits and autographs of Washington and the traitor Arnold. It is a superb volume in printing and binding, and will ever possess great historic interest.

A complete set of the tracts relating to the Scotch settlement at Darien, gives all the details of that disastrous and memorable venture. It is seldom mea with, and is a curious collection, dating from 1699.

Father Hennepin's "New Discovery of Countries in North America" is represented by a 12mo copy, which has been well preserved. He was the earliest explorer of the Northwestern territory, especially the regions now embraced in Michigan, Illinois, and Wisconsin. He was a pious Franciscan Father, and his works have enjoyed a high reputation; but it has been ascertained that his "imagination bodied forth" more things than he ever saw. This copy was printed in London, 1698.

A curious old pamphlet is that from the pen of Alexander Hamilton, entitled "Observations on Certain Documents." Among other things, it tells the truth in regard to the many infringements of the Seventh Commandment by the great financial secretary with one Mrs. Reynolds. This woman, who was specially attractive, had thrust herself upon his attention by pretended poverty, and results ensued which would have entitled her injured husband to a divorce, but the fellow, it seems, wanted ready cash. Hamilton bled for a time, paying "hush money" until he became tired of it and rebelled. Reynolds "took his revenge" by publishing his own shame, something in the Tiltonian way. The opposition press took up the subject in ferocious siyle, when Hamilton came out with this pamphlet, telling the plain truth in regard to the affair, not seeking to palliate his own indiscretion, but strenuously denying that his duty as a public officer had ever been compromised in the slightest. The people took him at his word, forgave his offence with the woman, and Mr. and Mrs. Reynolds subsided. Hamilton mentions the affair in these words: "The charge against me is a connection with one James Reynolds for purposes of improper pecuniary speculation. My real crime is an amorous connection with his wife, for a considerable time with his privity and connivance, if not originally brought on by combination between the husband and wife, with the design to extort money from me."

With this tract there are perhaps twenty others bearing on the same subject, and caricature portraits

of Hamilton and Mrs. Reynolds.

"Washington's Diary" is represented by a fine copy—One of the "Bradford Club" series. It is a royal octavo, and illtstrated with eighty-six engravings, one of which is a copperplate proof portrait of G. W., which is alone valued at \$30. The book is itself worth \$130.

The "Collection of Tracts relating to the Trial and Acquittal of Aaron Burr" is complete, so far as

known. It cost the trifle of \$400.

Cooper's "History of the American Navy." 2 volumes, large 8vo., has been profusely illustrated by Mr. Asay, with engravings, autographs, etc., Including the sign manual of the great American novelist, its author.

Parton's Franklin, Osgood & Co., Boston, 8vo., large paper, has been extended to six volumes, and is illustrated with a wealth of the usual materials. It contains a hundred or more of the portraits of the old philosopher, samples of his chirography, etc., etc. It is also rich in reminiscences of those of his contemporaries with whom he was associated. It is valued at—probably cost quite—\$500. Mr. Asay has a fine copy of Cicero's "Cato Major," which was printed by Franklin in 1744. It is a goodly old volume of 159 pages, 12mo., in fine morocco binding, and a bibliophile would say cheap at \$100.

Four tall, thin folios are devoted to the trials of Schuyler, Andre, Lee, and St. Clair. They were printed in Philadelphia from 1778 to 1788, and though not containing 100 pages each, are valued al-

together at \$400.

The copy of old Cotton Mather's "Magnalia," or New England Church History, folio, large paper, 1702, is one of the most superb copies in existence of a work which made quite a sensation in its day. It was once sold for "3 punds ten," but it cost its present owner \$150.

"The Buccaneers of America" tells many exciting stories of the ferocious and bloodthirsty old rovers of

the sea. It is illustrated with many portraits and engravings, and is nearly 200 years old.

"Hartford Convention in an Uproar" is a humorous satire upon that much-abused body of men. Twenty other tracts also further illustrate the subject.

"The Vindication of the Captors of Andre" seemed to be needed as late as 1817. At any rate, it was then published, with many rare portraits and engravings. This is a fine uncut copy.

"Anglerius de Orbe Novo Decades," Alcala, 1516. This is Peter Martyr's celebrated work on the discovery of America, and is the earliest printed book on this subject. It is an absolutely perfect

сору—\$100.

"The House of Wisdom in a Bustle" is a quaint satrical poem, illustrated with sundry caricatures of Congress, from which it would appear that our forestathers were as much given to abusing their law-makers as their present degenerate posterity. "Geoffrey Touchstone" wrote it, and it was printed

in Philadelphia in 1798.

This collection is also rich in early historical works, especially histories of the States, publications of historical societies, etc. Among these, Belknap's New Hampshire, Marbois' and Martin's Louisiana. Martin's S. C., Hazard's Historical Collections, Proud's Pennsylvania, all uncut; together with the Historical Collections, complete, of Pennsylvania, New York, Maryland, Massachusetts, South Carolina, and Louisiana-150 volumes in all; numerous tracts on the early history of Pennsylvania: "True Narrative of the Colony of Georgia," by Tailfer and others, dedicated to General Oglethrope (Charleston, S. C., 1741); "George Keith's Travels," small 4to., London, 1706; "Divisions of the Quakers of Pennsylvania," by Keith, London, 1691; Acostas' History; of East and West Indies, small 4to., London, 1604; "Lincoln's Journal," first edition, small 4to., no date; Evans "Maps of the Middle British Colonies," Philadelphia, 1755, accompanied by a rare and interesting tract, the whole valued at \$100; Murray's "History of the War of the Revolution," 3 volumes. 8vo, the last of which was never fully printed, and ends with an unfinished sentence; Horsemander's "Negro Plot," 4to., New York, 1744; Keith's British Plantations," 1738; Clinton and Cornwallis' Correspondence, 1773, 3 vols., and Sir Henry Clinton's own copy, enriched with many of his own MS. notes (published at two shillings, but now valued at \$150); History of the Whiskey Insurrection of Pennsylvania, comprised in a large number of pamphlets and books, reports of Commissioners, messages of President Washington, etc .-- as well as Findley's and other histories of the affair.

A very rare little volume, remarkable for its quaint and curious contents, as well as for the high price at which it was purchased, is Gabriel Thomas' "History and Geographical Account of the Province and Country of Pennsylvania and of West New Jersey in America." It treats, says the title page, of "the richness of the soil, the sweetness of the situation, the wholesomeness of the air, the navigable rivers,

and others, the prodigious increase of corn, the flourishing condition of the city of Philadelphia, with the stately buildings, and other improvements there. The strange creatures, as Birds, Beasts, Fishes and Fowls, with the several sorts of Minerals, Purging Waters and Stones lately discovered. The Natives, Aborigines, their Language, Religion, Laws, and Customs; The first Planters, the Dutch, Swedes, and English, with the number of its inhabitants; As also a touch upon George Keith's New Religion, in his second change since he left the QUAKERS. With a map of both countries. By Gabriel Thomas, who resided there fifteen years. London, 1698." It was dedicated to William Penn.

One or two extracts will give the reader a taste of the quality of this curious old volume, which, for some reason inscrutable to everybody except biblio philes, has always been valued at extravagant prices:

" Of Lawyers and Physicians I shall say nothing, because this country is very peaceable and healthy; long may it so continue, and never have occasion for the tongue of the one nor the pen of the other, both equally destructable to men's estates and lives; besides, forsooth, they, hangman like, have a license to murder and make mischief. Laboring men have commonly here between £14 and £15 a year, and their meat, drink, washing, and lodging; and by the day their wages are generally between eighteen pence and half a crown, and diet also. But in harvest they usually receive between three and four shillings each day, and diet. The maidservants' wages are commonly between £6 and £10 per annum, with very good accommodation. And for the women who get their livelihood by their own industry, their labor is very dear, for I can buy in London a cheese-cake for two pence bigger than theirs at that price, when at the same time their milk is cheap as we can buy it in London, and their flour cheaper by one-half."

From the following it will be seen that old Gabriel

indulged in great plainness of speech:

"Jealousy among men is very rare and barrenness among women hardly to be heard of, nor are old maids to be met with; for all commonly marry before they are 20 years of age, and seldom any young married woman but hath a child * * * upon her lap "

This volume contains less than a hundred pages, and yet it sold at auction for \$300, since which time it has been to London, where it was rebound in the first style of the art. It is both quaint and curious, but I much doubt whether its entire contents would fill three columns of the Inter-Ocean.

In the department of "Americana" there are other curious and rare works, but I have neither space nor time to glance at them. In a second article I shall speak of the other principal treasures in Mr. Asay's collection, mainly comprising English books of the last half of the sixteenth and the first half of the seventeenth centuries.

Khayyam's Poems.—The little volume of poems by Omar Khayyam has met with so much appreciation in this country as to have exhausted the original edition and led to the publication of a second in England. We learn that an admirer of the poet, the Rev. George Folsom, of Dedham, Mass., intends importing one or two hundred copies for private sale at cost, or about a dollar apiece.

PLEASURES, OBJECTS, AND AD-VANTAGES OF LITERATURE.

BY ROBERT ARIS WILLMOTT.

(Continued from page 51.)

V .- TASTE, ITS NATURE, AND CHARMS.

Literature has two eyes—Taste and Criticism. Without these the book is cold and dark as the greenest landscape to a man who is blind. The best definition of Taste was given by the earliest editor of Spenser who proved himself to possess some when he called it a kind of extempore judgment. Burke's view was not dissimilar. He explained it to be an instinct which immediately awakes the emotion of pleasure or dislike. Akenside is clear, as he is poetical, in the question:

"What, then, is Taste but those internal powers Active, and strong, and feclingly alive To each fine impulse? a discerning sense Of decent and sublime, with quick disgust From things deformed, or disarranged, or gross, In species? This nor gems, nor stores of gold, Nor purple state, nor culture, can bestow, But God alone, when first His sacred Hand Imprints the secret bias of the soul."

We may consider Taste, therefore, to be a settled habit of discerning faults and excellences in a moment—the mind's independent expression of approval or aversion. It is that faculty by which we discover and enjoy the beautiful, the picturesque, and the sublime, in literature, art, and nature; which recognizes a noble thought as a virtuous mind welcomes a pure sentiment, by an involuntary glow of satisfaction. But while the principle of perception is inherent in the soul, it requires a certain amount of knowledge to draw out and direct it. The uttermost ignorance has no curiosity. Captain Cook met with some savages who entirely disregarded his shipthe first they had ever seen—as it sailed by

Taste is not stationary. It grows every day, and is improved by cultivation, as a good temper is refined by religion. In its most advanced state it takes the title of judgment. Hume quotes Fontenelle's ingenious distinction between the common watch that tells the hours, and the delicately constructed one that marks the seconds and smallest differences of time.

A taste, enriched by observation and learning, sensitive even to the tremble of the balance by which the scale is suspended, is probably one of the most desirable endowments of the mind. It enjoys some of the humbler qualities of invention. brings a dim meaning into light, and not only beholds the image, or the argument, but gazes beyond them into the rudiments of their creation. It identifies itself with the author; sees what he saw, and feels what he felt. It enters readily into the reply of Paul Veronese to a person who asked him why some figures appeared in shade—"A cloud is passing over the sky, and darkens the picture." Another example will show this power of Taste still more clearly. In Raffaelle's "Burning of Borgho Vecchio," the dresses of the people who carry water toss in the wind; an ordinary observer perceives nothing in the circumstance, but a finer sight learns from it that the conflagration is rising with the gale, and that the flames will conquer.

These forward, inward, and backward looks are the motion and life of Taste. When that eye of the intellect is closed, or injured, the majesty of Genius is obscured, or broken. Men of brightest thoughts, walking abroad in their books, are unknown by the multitude. The Muse who inspired them conceals, with a thick mist, their shape and features from the rude stare of the bystanders—as the Olympian Lady enveloped the Trojans in the palace of Didoto dawn upon the friendly and purified eyes of reflective Taste, in the fresh bloom of beauty, and in the perfect gracefulness of form.

Molière might read a comedy to his old servant, and alter it according to the effect which it produced, but her opinion could be useful only in sketches of manners, or descriptions of vulgar feelings. that the grandest pictures of Dante or Æschylus had been exhibited, and her decision on their comparative merits desired; the poet would have been a Judge leaving his court to consult the Crier on a question of There is a familiar story of a Scotlaw. tish nobleman finding one of his shepherds in a field poring over "Paradise Lost," and asking him what book he was reading-"Please your lordship," was the answer, "this is a very odd sort of an author; he would fain rhyme, but cannot get at it." The shepherd might have understood Allan Ramsay; Milton was out of his reach.

But not even to its own kindred has Genius been always revealed. Horace censured Plautus. The Library of Petrarch wanted the "Divine Comedy," until Boccaccio sent it decorated with gold. Daniel, a contemporary of Spenser, and a versifier of much elegance, ridiculed the antique English of the "Faëry Queen." Walpole sneered at Thomson, and Gray could satisfy himself with admitting the "Castle of Indolence" to contain "some good stanzas." Hurd regretted that Milton had not written of angels in rhyme; Shenstone thought that Spenser might be enjoyed in a humorous light. Blackmore was the Homer of Locke. The critics of the Hotel de Rambouillet, with Voiture at their head, predicted the failure of Corneille; and Patru, quite a leader of fashion in books, dissuaded Fontaine from writing fables.

Jealousy may often explain blindness. When Le Brun heard of the death of Le Sueur, he said that he felt as if a thorn had just been taken out of his foot. Bellino warns Titian that he will never succeed in painting; and Titian, crowned with fame, scowls upon the dawning honors of Tintoretto. Pordenone, at Venice, kept a shield and dagger by his side. Not seldom the theologian, the poet, and the man of letters, display the same temper. Bossuet condemns the "Telemachus" of Fénélon; Corneille doubts the dramatic powers of Racine; and Voltaire smiles condescendingly at the humor of Le Sage.

VI.—TASTE, AN INHERITANCE AND A FASHION.

Taste has frequently an imaginary existence, unconnected with the intellect. It is merely hereditary or acquired, and descends from father to son with his prejudices and estate. The manor-house, the hounds, and Somerville, go together. Certain authors are adopted into families. Bunyan has the sacredness of a legacy; the songs of Watts are bound up with earliest days at mothers' knees; and Gray's "Elegy" incloses a domestic interior of warmth and affection in every stanza. There are hymns which have been intoned through the noses

of three generations, and will probably delight the coming age with all the music and endearment of their ancestral twang. In such cases the heart, not the understanding, is the source of interest, and admiration is only a pleasure of memory.

Taste is often one of the aspects of Fashion. Folly borrows its mask, and walks out with Wisdom arm-in-arm. Like virtues of greater dignity, it is sssumed. The furniture and decorations of a room are arranged to indicate the serious and graceful sentiments of the occupant. Bishop Sanderson looks gravely on Petrarch through his gold frame. Boccaccio sparkles over a grim treatise of Calvin, and a ruffle is smoothed in Aquinas.

Addison sketched a student of this order, in whose library he found Locke "On the Understanding" with a paper of patches among the leaves, and all the classic authors—in wood, with bright backs. To such readers, a new book of which people talk is like a new costume which a person of celebrity has introduced. It is the rage. Not to be acquainted with it is to be ill dressed. The pleasure is not of literature, but of vanity. The pretended taste is a polite fraud of society.

When a fashion of this kind happens to spread, it takes the character of a disease, raging and vanishing with the virulence and speed of an epidemic. Marino in Italy, Gongora in Spain, and Cowley in England, are varieties of the same type. Butler, sitting with his chaplain, as his habit was, in a deep reverie, suddenly started up, with the exclamation, "Surely whole bodies of men sometimes lose their wits as instantaneously as an individual does!" The Bishop's conjecture might very well illustrate the breaking out of a popular fever in things concerning Taste.

This, like other attacks of delirium, is unmanageable while it lasts. Its will is absolute. Reynolds assured Northcote, that in the beginning of his own career the fame of Kneller was so universal, that a connoisseur presuming to suggest a competitor in Vandyck, would have been laughed to scorn. Spence's criticism on the "Odyssey" was pronounced by persons of reputation to be superior to Addison's papers on Milton. It is pleasant to know that sooner or later the fever departs, and Taste re-

covers the tone of health. Sixty years ago we meet with "Rasselas," "Telemachus," "Cyrus," and "Marcus Flaminius," moving as equals in fortune and rank. The authors had passed their examination for honors, and were sent before the world in brackets. Time has changed their places in the calendar. Johnson and Fénélon are household words, but who speaks of Sir Charles Ramsay, or Cornelia Knight?

Two other peculiarities may be noticed in the natural history of Taste. The first is the strong propensity in most people to make themselves and their views the measure of excellence. The scenical De Staël, always on the watch for stage effect, complained that Spenser was the most tedious writer in the world. Nor is the error confined to individuals. It is national. country grows its taste like its fruit. Germany and romance inspire Schlegel; England and good sense rule Mr. Hallam. Read and contrast those two characters of a famous tragedy. "Why," asks Schlegel, "does the Romeo of Shakespeare stand so far above all the other dramas of that poet, except that in the first delightful gush of youthful passion he deemed that work a fitting shrine for the outpouring of his emotion, with which the entire poem thus became filled and interpenetrated?" "It may be said," observes Mr. Hallam, "that few, if any of his plays are more open to reasonable censure; and we are almost equally struck by its excellences and its The love of Romeo is that of the most bombastic commonplace of gallantry, and the young lady differs only in being one degree more mad." Were two voices ever heard more contrary or positive?

The second peculiarity resides in what may be characterized as the Taste of the Market. In an age of high civilization, a publisher is a manufacturer. He supplies the demand, but rarely creates it. Helvetius has an amusing story of a person appearing before a tribunal and describing himself as a maker of books. The judge pleaded ignorance of his productions. "I quite believe you," answered the author, with tranquillity; "I write nothing for Paris. When my book is printed, I send the edition to America. I only compose for the Colonies." He who addresses his own century, and flatters its caprices, will

probably be as unknown in the next, as the scribbler for remote countries was in Paris.

VII.—A PURE AND CULTIVATED TASTE SELDOM FOUND.

Shenstone said that if the world were divided into one hundred parts, persons of original taste, educated by art, would only form a twentieth portion of the whole. Popular opinion is the old fable of the lion's great supper. The delicacies of the forest were spread before the guests; but the swine asked, "Have you no grains?" The most unpleasing shape of bad taste is a flippant confidence, with a strong show of An entertaining French appreciation. writer relates an experiment he made upon the musical feelings of animals. The spectator altogether unmoved was the one which outwardly had the most ear. He munched his thistles, and took no notice at all.

Dryden was certain, if Virgil and Martial had stood for a county, that the epigrammatist would have carried the election; but he consoled himself by reflecting that in matters of Taste the applause of the mob is altogether worthless, and that, not having lands of two pounds per annum in Parnassus, they are not privileged to poll.

Johnson enumerated three classes of literary judges: (1.) Those who give their opinion from impulse and feeling; (..) Those who measure a line or a paragraph by rules alone; (3.) And those who, being familiar with the laws of composition, and skilful in applying them, are independent of all. He advised an author to try and satisfy the third class, to esteem the first, but to despise and reject the second. His judgment is upheld by distinguished authorities. "Whoever writes or acts by system," is a remark of Payne Knight, "may stand a chance of being uniformly and invariably wrong." That which pleases a refined and a reflective reader must be good, although the artillery of criticism be played upon it. The falling tear blots out Aristotle.

The most philosophical critic of the eighteenth century perceived that graceful and imaginative composition should be estimated chiefly by its impression upon the mind. Shaftesbury recommended an author to assemble the best forces of his wit, in

order to make an assault on the territories of the heart. Reynolds spoke of taste as depending on those finer emotions which make the organization of the soul. Nor is a remark of Alison undeserving of remembrance, that the exercise of criticism always destroys for a time our sensibility to beauty, by leading us to regard the work in relation to certain laws of construction. The eye turns from the charms of Nature to fix itself upon the servile dexterity of Art.

The unconscious testimony of Gray may be added. When he sent his "Ode on the Progress of Poetry" to Dr. Warton, he requested him not to show it to mere scholars, who could scan the measures of Pindar, and say the "Scholia" by heart.

(To be continued.)

BOOKS WANTED.

SHELLEY, P. B.—Alastor. Crown 8vo, London:
Baldwin, 1816.

SHELLEY, P. B.—Adonais, small 4to, Pisa, 1821.
MANUSCRIPTS, ETC., RELATING TO SHELLEY AND
BYROW.

Wanted by—C. W. Frederickson, box 242, Pos Office, New York.

POEMS BY THE REV. GILBOURN LYONS.

Wanted by—Dr. Greenfield (The Oceanic) to J.

Cortis & Co., 19 Broadway, New York.

AMERICAN BIBLIOFOLIST, Vol. 1, No. 3, 50 cents will be given.

Wanted by—I. Sabin & Sons. 84 Nassau street. New

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NOTICE.

The Fac-similes referred to in the sixth part of "Miscellaneous Matter" of "A Handy Book about Books," will be given with the work in its complete form.

We beg leave to state that we decline to return communications which, for any reason, we do not print; and to this rule we can make no exception.

To all communications should be affixed the name and address of the sender, not necessarily for publication, but as a guarantee of good faith.

By a recent order from the Post Office, postage of all periodicals must be pre-paid on and after January 1, 1875. We are in consequence obliged to raise the Annual subscription of the Bibliopolist to \$1.25.

Advertisements inserted in the BIBLIOPOLIST at the following rates: Page, \$16.00; half page, \$9.00; quarter page, \$5.00; eighth page, \$3.00. Slip circulars and continuous Advertisements, at special rates. Notices among the "Book Wanted" 10 cents per work, address free.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publishers," American Bibliopolist Office, 84 Nassau street, New York.

1	Roman.	Arabic.
Quindecim,	XV,	15.
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Octingenti, æ, a, .	DCCĆ,	800.
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If the lesser number is placed before the greater, the lesser is to be deducted from the greater; thus IV signifies one less than five, i. e. four; IX, nine; XC, ninety.

If the lesser number be placed after the greater, the lesser is to be added to the greater; thus VI signifies one more than five,

i. e. six; XI, eleven; CX, one hundred and ten.

An horizontal stroke over a numeral denotes a thousand; thus \overline{V} signifies five thousand; \overline{L} , fifty thousand; \overline{M} , a thousand times a thousand, or a million.

I, signifies one, because it is the smallest letter.

V, five, because it is sometimes used for U, the fifth vowel.

X, ten, because it represents two V's.

L, fifty, from its resemblance to the lower half of C.

C, a hundred, centum.

In or D, five hundred, the half of CIn.

M or CI, a thousand, from mille. The latter figures joined at the top \mathcal{O} , formed the ancient M.—Latin Vocabulary. London: Valpy. 1823. 18mo.

HINTS ON THE FORMATION OF SMALL LIBRARIES.*

Intended for Public Use. By Wm. E. A. Axon, F.R.S.A.†.

[The following pages are here reproduced by permission of the writer, and will doubtless be read with interest by book-lovers:]

"The present age may be characterised as an age of libraries. Never were they so numerous as at present, and never were they more extensively used. The great libraries of antiquity are more than rivalled by the national collections of England, France, and Russia; in value and in real extent the British Museum probably exceeds the Alexandrian Library; and in addition to these noble institutions we have now a large and constantly increasing class of libraries intended for the use of those to whom the doors of the older libraries were rigidly closed. On trying to realise in our minds the immense number of volumes conserved in the national libraries—on thinking of the

^{*} This paper was prepared for the Co-operative Congress, May and June, 1869, but as the suggestions apply with equal force to all small libraries, it has been re-issued in the present form, in the hope of being useful to other libraries besides those established by the Co-operative Association. (PREF.)

[†] London: N. Trübner & Co., 69 Paternoster Row.

602,000 volumes of the British Museum, of the 540,500 volumes of the Imperial Library at St. Petersburg—we can scarcely wonder at the notion which was once current that in them was stored the sum total of human thought and human learning. The increase of bibliographical knowledge has dissipated this old error, and we now know that no single library can ever hope to make with truth a claim to completeness. The librarians of the largest collections will tell you mournfully of the thousands of volumes which they can never possess, and will confirm the truth of that ancient writer who declared it would be more easy to empty the ocean and to count the grains of sand than to count the number of books existing in the world.

Here, then, we may see the necessity for selection—a necessity even for the largest of national institutions, but a hundred-

fold more imperative on smaller libraries.

A mass of books brought together upon no principle has small claim to be considered a library, and has little chance of producing those humanizing and ennobling effects which should flow from such institutions. From want of judgment in the selection of books, too many of our smaller libraries have failed to perform the work their founders intended. By what principle should the promoters be guided? In the formation of a private library, the only guides are the tastes and studies of the possessor; but in one intended for the use of persons of various ages, pursuits, and degrees of culture, there should be an effort at universality; all healthy tastes should be consulted, and, as far as possible, all shades of opinion should be represented; and the student in every department of human knowledge should find there something to aid his researches. Of course this is only possible within certain limits; it needs no art-magic to know that a thousand volumes cannot cover the wide field of science and thought; but a thousand volumes well selected may certainly furnish an introduction to the sciences, and contain also most of those books which have exercised undying influence on the progress of the human race.

The aim of such a library should be to present an epitome of the entire circle of the sciences, and also to offer to its user those masterpieces of literature which all ages look upon with reverence; and, in addition, as many healthy and interesting works of fiction and lighter literature as possible. How sadly many small libraries fall short of this ideal; how little assistance they can give to those desirous of studying the laws of nature, or of gathering wisdom from the pregnant words of the wise

departed,—all who have had any practical acquaintance with them, must be fully aware.

Few of the co-operative libraries, we should think, will have much less than a thousand volumes on their shelves; and if the aims above indicated are kept steadily in view, it will be possible with that number of volumes to provide information—elementary information, at least—on most of the topics which affect the well-being or excite the curiosity of mankind. Having thus secured a good foundation, the superstructure may be erected at leisure; but care should be taken not to devote attention to the enrichment of any one class exclusively; a judicious balance should be kept in all parts. But whilst every library should thus aim at an encyclopædic character, each one should also have its special characteristics; and it should be a matter of serious consideration as to the precise class to which preference should be given. It is evident that books, which in one locality are of great interest and utility, may in another be comparatively worth-The only rule that can be laid down is—that immediate preference should be given to those works which bear most directly on the interests of those who will have to use them.

It is impossible within the limits of this paper to undertake a survey of the wide field of literature, or to give details as to the precise works desirable in each class. It would be wise, in the first place, to procure a good modern Encyclopædia (such as Chambers's or the Encyclopædia Britannica), and then such collections as Weale's Rudimentary Series, Knight's Weekly Volumes, Murray's Family Library, etc., etc., and other similar series of concise works on science, history, and general literature. These will fill each class in about equal proportions, and each may be increased as opportunities offer and funds allow.

Co-operative libraries should, it appears to me, give especial attention to social science, and should contain the best information on the various social systems now or formerly in use, and the works of the greatest thinkers who have written on political economy.

After a number of good and serviceable books have been collected, the next care should be their classification for arrangement on the shelves. Now, it may appear a very easy task to arrange a number of volumes, and place together all those which relate to analogous topics; and yet experience shows that it is an extremely difficult operation, and one on which the widest diversity of opinion exists.

Mr. Edwards, who has paid much attention to this subject

and investigated it in a thorough manner, advocates a modification of Bouillaud's scheme, and arranges all the domains of human learning in six divisions:—1. Theology. 2. Philosophy (Mental). 3. History (Civil and Ecclesiastical), Biography, Voyages, Travels, and Topography. 4. Politics, Law, and Commerce. 5. Science and Art. 6. Literature and Polygraphy (Poetry, Novels, Essays, Encyclopædias, etc). Variations of this scheme have been used in standard books of bibliography, and in various town libraries. The subdivisions are too numerous to be here given; but an excellent scheme for the classification of a town library will be found in the second volume of Mr. Edwards's Memoirs of Libraries. One far less elaborate would amply suffice for a small library; and each of the sub-classes should be distinguished by a class letter and a running number. This plan of having separate sets of numbers for the smaller divisions in preference to the general classes, is one that has not yet been tried, but has the obvious advantage of keeping together on the shelves all those works which relate to the same subject, and prevents them from being lost amidst a host of heterogenous works.

Intimately connected with the welfare of libraries, great or small, is the question of Catalogues. The disputes as to the best methods of making catalogues have been so bitter and prolonged that it is somewhat dangerous ground to enter upon. The chief objection against classed catalogues is the impossibility of obtaining a permanent scientific classification. All schemes for that purpose are in their very nature artificial, and must sooner or later break down. Another objection is, that many books are of such a dubious or complex nature, that it is difficult to decide in what section they are to be looked for. The Pilgrim's Progress has not much in common with Tom Jones, and yet if we look to form, they both belong to the class of prose To the same class belong, for the same reason, such politico-philosophical speculations as Utopia, Oceana, and Gaudentio di Lucca. Many other cases might be cited. may naturally be divided into those who wish to see the works of some particular author, and those who want all the books on some given subject. If the library be a small one, the catalogue of which can be sold at a cheap rate, and with a prospect of soon exhausting the edition, the wants of the public will be best secured by printing in one alphabet the titles of the books, arranged first under the authors' names, and second under the names of all the subjects of which they treat; and, also, in the

case of fiction and literary miscellanies, under the first word of the title—of course excluding articles and prepositions. The last rule should be applied to all works issued without the writer's name; but where the writer of an anonymous book is known, his name should be added in brackets.

In addition to the printed catalogue, one should be kept for consultation at the library, each entry being written on a separate slip, and the additions to the library being catalogued as fast as they are received. As the proper cataloguing of a library is absolutely essential to its usefulness, a specimen of the method here proposed may perhaps be allowable:

- G 10. Paris: Les Associations Ouvrières en Angleterre (Trades Unions). [Par L. P. A. d'Orleans, Comte de Paris.] Paris, 1869. 12mo.
- 2. G 10. Associations Ouvrières. Paris, 1869.
- 3. G 10. Workmen's Associations. Paris, 1869.

4. G 10. Trades Unions. Paris, 1869.

- 5. G 10. Political Economy. Trades Unions. Paris, 1869.
- 1. M 9. Jennings: an Introduction to the Knowledge of Medals. By the late Rev. David Jennings, D.D. 2nd edit. Birmingham, 1775. 12mo.
- 2. M 9. Medals, Knowledge of. Jennings, 1775.
- 3. Numismatics, Introduction, by Jennings, 1775.

In some cases it may be requisite to write a dozen entries for one book, and these entries, written on separate slips of paper or cardboard, and arranged in alphabetical order, will combine most of the advantages of a classified catalogue with the simplicity of an alphabetical one. In printing the catalogue, it may perhaps be required, for the sake of economy, to abridge the titles under the authors' names; in which case care must be taken to compress as much information as possible into the space available.

As our model library has now been carefully selected, judiciously classified, and well catalogued, we come next to the system of book-keeping, which should be as simple as possible. A register of stock, and a record of books issued, are indispensable. The stock books should be lists of the books in their proper order upon the shelves, and by these lists the library should be periodically examined, to see that each article is in its proper place, and that none are absent without leave. In the record of issues should be entered the title and number of the book, the

*** . IT: : 1 12

name of the person to whom issued, and the date of its return. This book should be examined daily, to see that no books are detained beyond the time allowed by the rules.

In binding the books, a plain strong binding will be found most serviceable; and in most cases all lettering may be dispensed with. Each book should, if possible, have over its binding a paper cover to protect it, and on this may be written its title and press-mark.

Some of these details may appear trivial and unneeded; but it is from lack of system in their formation and management that many small libraries fail to exercise the beneficial influence which

they might otherwise exert.

In conclusion, it is important to repeat that the value of a library must depend almost entirely upon the skill with which it has been selected; and unless efforts are made to give an encyclopædic character to these libraries by a principle of universal selection, some persons, students of some phase of science, will have to be refused that aid which a library should give to all who consult it. And if these libraries are stocked with judgment and discretion, and managed generously and well, it is evident that they may be of great educational use, and have the happiest effects on the intellectual life of those who use them."

Number of XV Century Books in Existence. — The total number of books in existence printed in the XV century are variously estimated—by Santander at upwards of 15,000, and by Brunet at from 18,000 to 20,000. — Edwards' Memoirs of Libraries, Vol. 11, p. 658.

Sweynham and Pannartz state, in a petition to Pope Sixtus IV, in 1472, they had printed of the classical authors generally 275 copies; of Virgil and the Philosophical Works of Cicero twice that number, and in Theological Works the usual number was 550. The whole number of copies printed by them was 12,475. -1b., 65.

QUOTATIONS.—In Once a Week for April 4, 1868, is a clever article on "Inverted Commas" in quotation, showing how much their use has been used and abused, and suggesting some other plan.

Punctuation.—A work, the Companion to the Writing Desk, suggests: "Leave to the printer the minor details of punctuation, for few authors can punctuate in MSS. Correct what you

think wrong in the proof."

We, on the contrary, say, don't trust the compositors; they are frequently either so ignorant that they are unable to understand, or so conceited that they think they know what you want to express better than you do yourself.

PLANS OF PUBLISHING BOOKS.

[From a useful little work called Counsels to Authors, published by Freeman, 1863, 8vo, we condense the following information.]

- r. Submit your manuscript, carefully prepared, to the publisher you select, who, if he approve of it, will furnish a carefully and economically made estimate of the cost of an edition, including printing, corrections, illustrations (if necessary), binding and advertisements. The expense being ascertained, he will enter into an agreement to share equally with the author the expense of bringing the work out, and whatever the result, the author is freed from further responsibility. On this plan the copyright remains with the author.
- 2. If the author does not wish to advance the money, but is certain of an extensive sale among his friends when the work is issued, he undertakes to take a certain number of copies at the trade price, and thus makes his profit. In this case the proceeds of the publisher's sale would go to meet the cost of production, after which the profits would be equally divided, the copyright remaining with the author.

3. The publisher undertakes to print and publish at his own cost and risk, dividing the profits equally with the author, on an account to be rendered annually in July. Under this plan the copyright is the joint property of the author and publisher.

4. Is that of parting with the copyright for an agreed sum, the amount of which must depend upon the character of the work

and the ability of the writer.

5. Is that of publishing on commission; an estimate is given at the outset, and the accounts regularly made up and forwarded every six months. A commission of ten per cent. is charged on the net proceeds, for which all the publishing arrangements are undertaken. The July accounts are due on the 1st of October, and the January on the 1st of April.

RECORDS.

[The following note on the Records and the terms used in reference to them is taken from Savage's Dictionary of Printing (1841), art. "Records."]

"To enter into a history, however brief, of the various public Records would be foreign to the objects of the present work; it is sufficient for the purpose to state that each of the courts of judicature registers its acts and proceedings upon rolls of parchment, which are called the Records of the court to which they belong; for instance, the Chancery Rolls, which contain the registration of all matters which pass under the great seal of England, are divided into classes—particular rolls being appropriated to the entry of particular matters. Thus, the Norman Rolls contain entries chiefly relating to Norman affairs; the Scotch Rolls comprehend those which regard Scotland generally; the Parliament Rolls embrace matters touching the Parliament; the Fine Rolls, entries respecting fines paid to the king for grants of liberties and privileges. The Close Rolls preserve copies of letters directed to individuals for their sole guidance and inspection, which, being private, are for this reason folded up, and closed with a seal; while the Patent Rolls, on the contrary, contain copies of letters which, though bearing a seal on their lower margin as a mark of authenticity, are not closed, but remain patent or open, to be shown to all men; these convey directions or commands of general obligation, or are given to individuals for their particular protection, profit, or personal advantage. A few only of the Chancery Records have been here enumerated; but sufficient has been stated to show the reader that each species of roll has its distinguishing characteristic.

A Chancery roll is composed of a number of skins of parchment so connected that the top of the second is attached to the bottom of the first, the top of the third to the bottom of the second, and so on; the whole being rolled up in the manner of a piece of cloth in a draper's shop, or of carpet in the warehouse of the manufacturer.

The reader will, from this description, readily understand that the word "roll" (rotulus à rotare, to turn round), is but a synonym of the word "volume" (volumen à volvere, to roll), and that, from the longitudinal connexion of its component skins, a reference made from any entry upon it, to a preceding or succeeding one, will be literally and properly expressed by the words vide SUPRA and vide INFRA. He will likewise clearly comprehend that not only the interior, or intus, of the roll, upon which

the characteristic entries have been made, will necessarily be kept clean and free from atmospheric influence, but also the greater part of the exterior, which is denominated the doors. This circumstance afforded the scribes an opportunity, which they readily embraced, of using the doors for entries and memoranda that were frequently very different in their character from those contained on the intus of the roll.

The Rolls of the Courts of King's Bench, Common Pleas, and Exchequer, contain the proceedings of these courts; and they differ from those of the Chancery, not only in the nature of their contents, but also in the form in which they are made A roll of these courts consists of an indefinite number of skins sewn or attached together with a strong ligature of parchment at the top, and the subject is written both on the intus and doors, precisely in the same way as a book or letter is written; after the *intus* is filled, the subject is continued on the *doors*. using this kind of roll, each skin, when perused, is turned back over the head of the rest, and brought down immediately after that which just before had been the last of the series; until, the whole having been thus in their order revolved, the first skin is again brought into its original position. The entire mass, being unprotected by pasteboard or other unyielding covers, is perfectly flexible, and having been rolled up in the manner of a quire of paper, which it is desired to reduce to its smallest compass, is confined in its position by a piece of tape or other adequate ligature.

"In quoting an entry from a roll, it is usual for writers to state first the name of the roll on which it is to be found: as Rot. Pat. (Rotulus Patentium), Rot. Claus. (Rotulus Clausarum), the word 'Litterarum' being understood in the two preceding cases; Rot. Fin. (Rotulus Finium), etc. Then follows the year of the king's Should the roll be divided into parts, the part also is specified: as p. 1, or pars 1, p. 2, or pars 2. The next circumstance noticed is the particular skin or membrane on which the entry occurs—as m. 23. If the entries on the skin have numbers attached to them, the number also (n. 1, etc.) is cited; and if the entry is made on the back or doors of the roll, that circumstance is expressed by adding d. or indorso (i.e. 'on the back') to the quotation; for, should this be omitted, the entry will very naturally be sought for upon the intus of the roll. Citing, then, an entry from the Patent Rolls, for instance, we will suppose the quotation to run in the following form, 'Rot. Pat., 13 Edw. III, p. 2, m. 23; which would be thus rendered in English: 'On

the twenty-third skin of the second part of the Patent Roll of

the thirteenth year of Edward the Third."

Before quitting this part of the subject, it may not be unimportant to state that, on examining a roll, it is not an unfrequent circumstance to meet with entries which are cancelled, or crossed out with the pen; but, to prevent suspicion that this has been unfairly done, the reason for the cancellation is generally added to the side—as "Quia supra" (Because it has already been entered above); "Quia alias inferius" (Because it has been re-entered in other words below); "Quia in Rot. Fin." (Because it is entered on the Fine Roll, to which it more properly belongs), etc. This kind of cancellation, which was performed, as of course, by the person who discovered the error, must not be confounded with a cancellation by judgment; which latter was a function of the Lord Chancellor, who, when Letters Patent or Charters were adjudged void, was the person who condemned or cancelled them.

The terms cancellation, erasure, expunging or expunction, obliteration, elision, and deletion—words each employed to denote a different method adopted to prevent faulty passages or minor errors from standing as parts of a composition—having been frequently used indiscriminately one for another, the reader may not be displeased to be here reminded of their original significations. To treat, then, of each in the order in which it has been named:

Cancellation denotes the drawing a pen several times obliquely across a passage, first from right to left, and then from left to right, in the manner of lattice-work. (The word is derived from

cancella, a lattice.)

Erasure implies the removal of a faulty portion by the applica-

tion of the knife. (From erado, I scrape out.)

Expunging or expunction (both derivations from the same verb expungo, I prick or dot out), was a method by which the clerk neatly expressed that a word, or part of a word, was to be omitted: as "sententence." Leaving out, then, the underdotted or expuncted letters, the amended word will be sentence.

Obliteration is the slovenly method, still frequently employed, of completely covering the error with ink, so that not a letter

thereof can be traced. (From oblitero, I blot out.)

Elision, is the act of striking out the erroneous matter by a

simple dash of the pen. (From elido, I strike or dash out.)

Deletion is the writing away the ink while it is yet wet, and then continuing the writing over the space which had been in the first instance occupied by the error. (From deleo, I wipe out.)

SOCIETY OF BIBLIOGRAPHERS.

[Notes and Queries, 4th Series, Vol. 1, p. 26.]

"In England we have many learned societies pursuing a course of steady usefulness, recording year by year new facts in science, throwing new lights on history, exposing old errors, and accumulating material for the future philosopher—for the future historian.

Everyone who has had to do with historical literature must have reaped benefit from the labors of the Society of Antiquaries, the Numismatic Society, and those others which are devoted to the promotion of historical knowledge; and every man of science must owe similar obligations to the Royal Society, the Chemical Society, etc., etc. The number of learned societies is now somewhat large, and each of them, in its own peculiar field of usefulness, has been of much service; and, with their example shining so clearly, it has often excited my surprise that there is not among them a Society of Bibliographers.

Some knowledge of bibliography is necessary to every man who is engaged in any literary or scientific pursuit; an acquaintance with it may save him years of useless toil. The bibliographer aids the student in every department of human thought and observation; the theologian, the antiquary, the savant, all need his aid. He records their labors, and is constantly noting the new discoveries in the map of human learning. no occasion here to insist upon the importance of bibliography. Why, then, is there no society for its advancement? Let bibliographers consider this question. Lowndes, we are told by Mr. Bohn, complained that the bibliographer had no standing in England. A somewhat higher value is put upon these studies now, but the establishment of such a society, as is here suggested, would undoubtedly aid in giving to bibliographers still more or that position to which they are entitled in the republic of letters. When such an association is organized, there is plenty of work which it might usefully do. A General Literary Index would then be something of a possibility, the vexed question of cataloguing would, probably, find a solution, much light would be thrown upon literary history, special bibliographies of particular subjects might be brought out under its protection, and it would be able to accomplish for Europe that which the Smithsonian Institution does for America in the way of promoting friendly relations between different literary institutions and men."-W. E. A. A.

DESCRIPTION OF THE FAC-SIMILES OF TYPO-GRAPHICAL AND LITERARY RARITIES GIVEN IN THIS BOOK.

The following eight pages will, we hope, be acceptable to our readers, many of whom may probably never have an opportunity of seeing the originals; all of which are of excessive rarity—some of them possibly unique, or at least only to be found amongst the literary treasures of large public libraries, or carefully locked up in the private collections of distinguished bibliophiles.

They have been selected to illustrate the early progress of the typographic art, after block-books gave place to printing with moveable type, and to show the early Gothic letter of the 15th century, and the Roman and Italic of the succeeding one; at the same time, the subject-matter of each plate in itself possesses

an interest to bibliographers.

Except in two instances (and then incorrectly) the specimens chosen have never before, to our knowledge, been published; for permission to reproduce them, we are indebted to the courtesy of the authorities of the British Museum and the Bodleian Libraries; whilst, for the accuracy with which they are executed, the name of Mr. F. C. Price is a sufficient guarantee.

A short description of each plate will enable the reader to

understand them more readily.

Plate I.—Is given as an illustration of the block-book—i. e. books printed from carved blocks of wood on one side of the leaf only, which were the immediate precursors of printing, "but it must not be regarded as the form in which the art first developed itself, but rather as the perfection of another art which had prevailed for many years previously—that of engraving on wood—and, perhaps, of one particular form of it, that of card-making."

As the art of printing improved, the block-book fell into disuse, the last known being executed at Venice about 1510 (a copy

of which is preserved in the British Museum).

The example given (from the national collection) is thus described in the catalogue:

"C. 17 b.] "Saturn. Planet.

"Begin. Saturnus am stern bin ich genant, Der höchst planet gar wol bekant, Naturlich bin ich trüben und kalt, Mit minem winken manigualt, etc.

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A block-book in which the tract, as well as the woodcut illustration, is printed from blocks—six leaves—of which the recto of the first and the verso of the last are blank. The description of each planet occupies twelve lines on the verso of one leaf and the recto of the next; the lower part of each page being occupied with a large woodcut. It is without title-page or pagination, imperfect, wanting fols. 3 and 6.

Plate II.—Is the last page with the colophon of the well-known Exposicio S. Hieronymi in Simbolum Apostolorum (Oxonie, 1468), copied by permission from the copy in the Bodleian Library. Upon the strength of this date, the honor of printing the first book in England has been by some denied to Caxton, and claimed for Oxford. The date, however (according to the Guide to Printed Books), is a typographical error for 1478.

Dr. Cotton, in his Typographical Gazetteer (edit. 1831, art. Oxford), speaking of the date of the work, says "that his opinion upon it has long been made up," but he does not state it; though, further on, whilst combating Dr. Dibdin's opinion that the types "carry a foreign appearance," he concludes by saying—"I shall content myself with believing that the colophons speak nothing but the truth, and that the books were really printed at the place at which they profess to have been printed." We shall venture no comment of our own on this contested question, but conclude our remarks with an extract from a letter, written by a gentleman well qualified to form an opinion on the subject, who, after a most careful examination of the volume, thus writes: "The St. Jerome dated 1468 is certainly printed with more primitive type than any of Caxton's; and if I were asked for an opinion, I would contend for its being the first book printed in England especially, as without some very strong evidence indeed, the fact of the date being so clearly set forth, gives a very hard nut to crack, let antagonists write what they may."

Plate III.—This illustration is of peculiar interest as a specis men of early typography, manifesting, not only in the sharpnesof the letter, but in the proportion of the character, a decided advance on the first productions of the inventors of the art. It is also curious as a specimen of one of the oldest—perhaps the oldest—example of a *Bookseller's Catalogue*, or, more correctly speaking, a *Publisher's Circular*—which has escaped the fate to which this particular class of ephemeral literature is, from its nature, doomed.

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It consists, as will be seen, of a list of books sold by Anthony Coburger, at Nuremberg (Norimbregia), one of the first places to admit the newly discovered art of printing, of which the earliest known specimen, as printed there, was executed more than four hundred years ago! (1470)—Cotton Typ. Gaz. Anthony Coburger (or Koburger), the first printer of the name, who was an artist of great repute, worked in Nuremberg from 1472 till 1513 -(Johannes Coburger printed from 1510 to 1525; Anthony Coburger, the younger, from 1515 to 1522; while Melchior Coburger printed only in 1540. Altogether 276 publications of the Coburger family are recorded by the author of a work upon these illustrious printers, just published at Leipzig—and about 1486 printed the broadside catalogue—part of which we give in facsimile. It is partly printed in long lines, partly in double columns -51 lines. Some of the works specified have not been identified as printed by Coburger. "The type," says a note in the catalogue of the British Museum, "resembles that of Coburger's bible of 1477.

The fac-simile we give is from the original (probably unique) preserved in the British Museum; any one curious to see it in its entirety may find the title by consulting the New Catalogue, sub CATALOGUES, pt. vi, where the press-mark is given C. 18 c. 28.

Plate IV.—Is a fac-simile of another bookseller's advertisement, of great interest to English bibliographers, not only because it issued from the press of Caxton, but as being the earliest instance of a "broadside" printed in England. Mr. Blades, in his Life of Caxton (Vol. 11, p. 101), describes it fully. The advertisement, he tells us, refers to a separately published portion of the Directorium sue Pica Sarum, which was a collection of rules to show the priests how to find the moveable feast of Easter.

It may be here remarked that Caxton frequently used the word "reed" for red, and further, that the pye above mentioned is supposed to have given the name to the type called *Pica*, which was first used for printing works of this class.

Dr. Dibdin, in his edition of Ames's Typographical Antiquities (Vol. 1, p. 111), gives a fac-simile of this advertisement; but it is (says Mr. Blades) inaccurate. It was copied from the same as ours—namely, the one in the Douce Collection, Bodleian Library; but it appears to be very clumsily executed. Two copies only of the original Caxtons are known—the one here reproduced; the other in Earl Spencer's Collection.

The lower figure on the same page is Caxton's smaller device; the monogram between the initials of his name is supposed to represent the figures 74; his first work printed in England being in 1474.

Plate V.—Is a page from the first edition of Chaucer's Book of the Tales of Canterbury, printed by Caxton about 1476, from the beautiful copy in the British Museum, and of which only one other perfect copy is known—namely, that in the library of Merton College, Oxford.

Dr. Dibdin, in the Typographical Antiquities (Vol. 1, p. 291), praises this work most highly, and enters into a very full description of it, giving a copy of the page we have selected, in modern spelling. It is generally known as Chaucer's recantation, but the Doctor is of opinion that it is not Chaucer's composition, but rather the interpolation of some priest at a later period.

If the reader will turn to our introduction, he will find there quoted the five first lines of this page, with some variations, which I ask him to "arrette to the defaulte of myn unconnyng;" for before I saw the original, I made the extract from the quotation given by the learned (but most careless) Doctor on the verso of the leaf before the title of his *Decameron*; and though some may pardon him as a divine, none can excuse him for his inaccuracy as a bibliographer.

Plate VI.—A page from the Virgil, printed by Aldus Manutius, in Venice, April, 1501.

This is remarkable as being the earliest attempt to produce cheap books, by compressing the matter into a small space, and reducing the size of the pages. For this purpose Aldus had a small and peculiar-faced type cut, now known as *Italic*. It is said to have been formed in imitation of the handwriting of Petrarch. The claim of Aldus was disputed, as may be seen in a copy of Petrarch's *Opera Volgari*, printed at Fano by Hieronymo

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See back numbers of Bibliopolist for other Catalogues.

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An esteemed translation.-Lowndes.

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The Arabian Nights have lest none of their charms for me. All the learnes and wiseacres of England cried out against this wonderful work, upon its first appearance; Gray among the rest. Yet I doubt whether any man, except Shakespeare, has afforded so much delight, if we open our hearts to receive it. The author of the Arabian Nights was the greatest benefactor the East ever had, not excepting Mahomet. How many hours of pure happiness has he bestowed on six and twenty millions of hearers? All the springs of the on six and twenty millions of hearers? All the springs of the desert have less refreshed the Arabs than those delightful tales, and they cast their gems and genii over our benighted and foggy region.—Leigh Hunt.

ARABIAN NIGHTS' ENTERTAINMENTS. Knight's Pictorial Edition, translated with copious Notes, by E. W. Lane. Several hundred Beautiful Engravings, by Harvey. Fine Impressions. 3 vols., royal 8vo, new calf extra, gilt tops. Orig-Very scarce. London: C. Knight, inal edition. 1839-41. **\$40.00**

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—Athenaum.

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An Illustrated Magazine. 2 vols., 4to, finely bound in half morocco, gilt edges. London, 1870, \$25.00 71, 72, 73. A high class journal terminated by the publishers in 1873, containing hundreds of illustrations with criticisms and dis-sertations, including a History of Engraving by S. W. Reid, Ruskin on Art, Fine Art Exhibitions, Architecture, Pottery, Arms and Armour.

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BEWICK, THOMAS. General History of Quadrupeds. And Bell's History of British Quadrupeds. Numerous cuts. In Bewick's best style, 2 vols. 8vo, new calf extra, citron edges. Newcastle-on-Tyne, 1811: London, 1837. Bewick was the king of English engravers, and works illustrated by him have ever been sought after by the art collector.

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A complete edition—the objectionable passages are in serted in French and Italian.

The Decameron furnished Shakespeare with the subjects of several of his Dramas, and Chaucer derived from it his Poem of the Kuight's Tale.

BOCCACCIO. Decameron, or Ten Days' Entertainment. A new edition in which are related many Passages omitted in Former editions. 4 vols., 12mo, uncut, polished calf extra, gilt top. Newly bound by Zaehnsdorff. London, 1822.

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book ought to be small enough to be carried to the fire-side), seems to h twe been borne in mind.

The richest dictionary of wit and wisdom any language can boast of, and its treasures may now be referred to with infinitely greater rase than here ofore. Enlarged and illuminated by the industrious re earcles of Mr. Malone, it is, without doubt, excepting a few immortal monument of creative genius, that English book which, were the island to be sunk to-morrow with all its inhiabitants, would be most prized in other days and countries by the students "of us and our history."—Quarterly Review.

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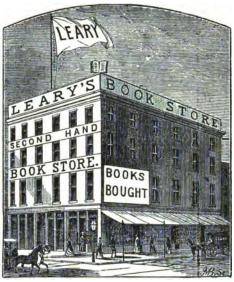


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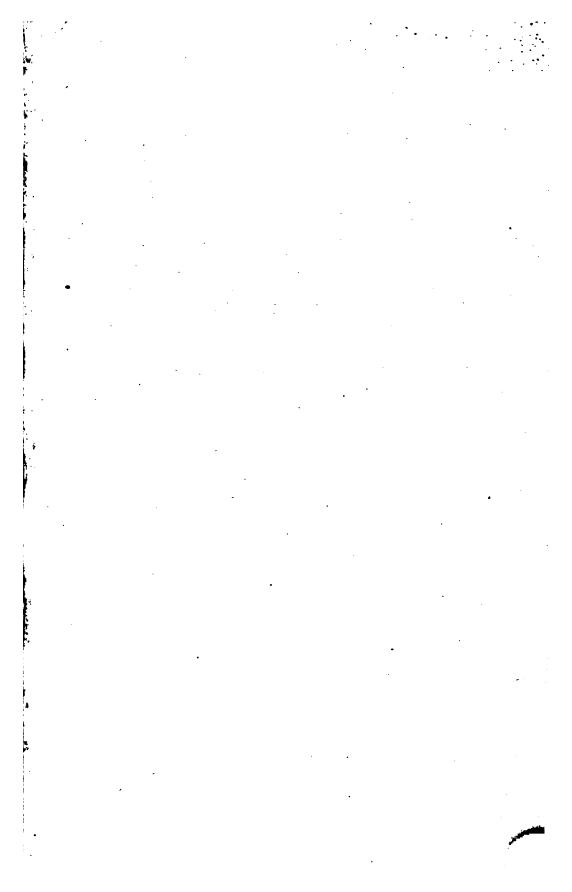
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